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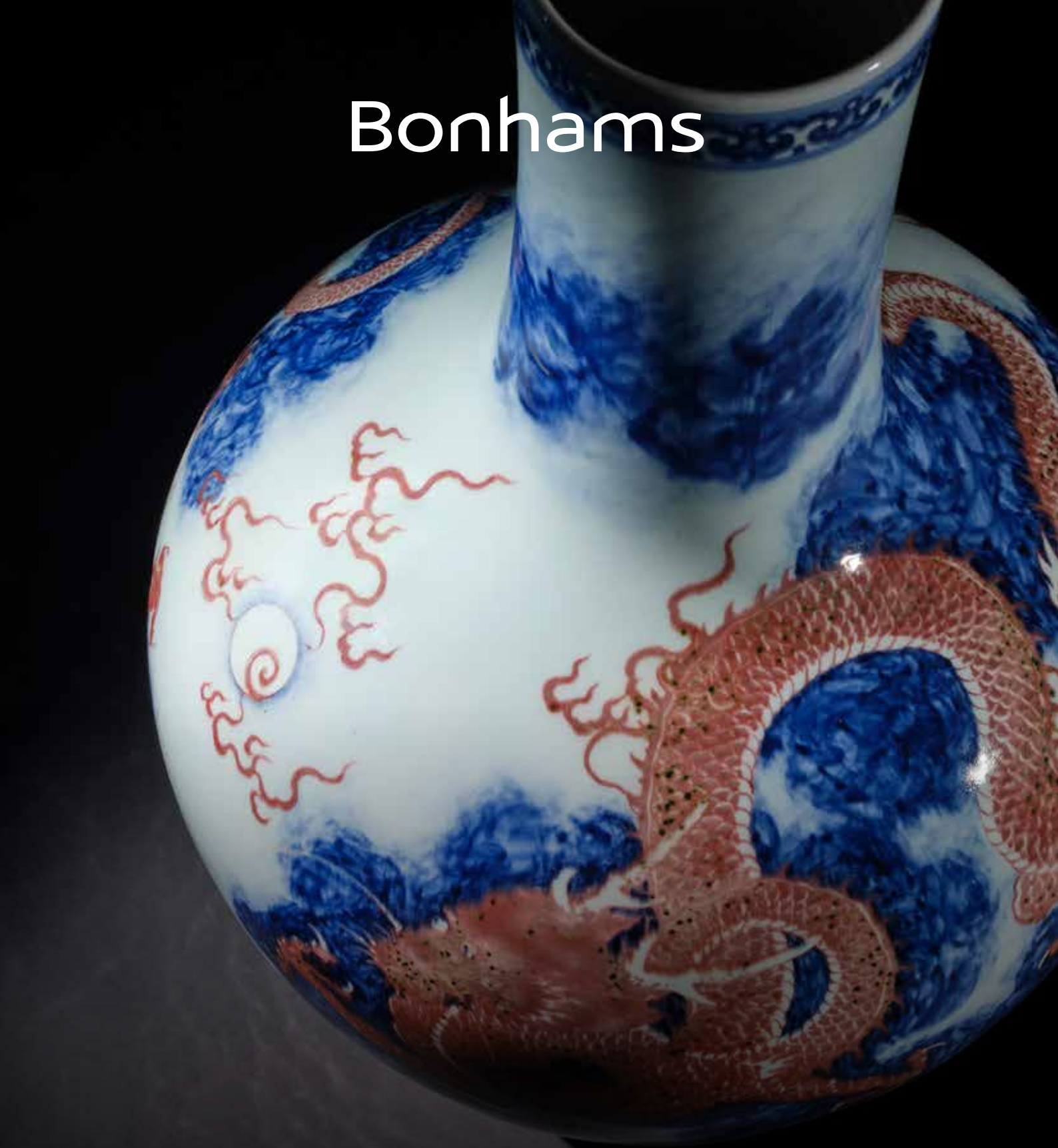

Chinese Ceramics and Works of Art

including the Francine and Bernard Wald Collection of Fine Snuff Bottles, Part I

New York | March 17, 2025

Chinese Ceramics and Works of Art

including the Francine and Bernard Wald Collection of Fine Snuff Bottles, Part I

New York I Monday, March 17, 2025

Session 1 at 9am, Lots 1-170 I Session 2 at 1pm, Lots 175-269

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Front Cover: Lot 24
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Inside Back Cover: Lot 17

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10am - 5pm
Thursday March 13,
10am - 5pm
Friday March 14,
10am - 5pm
Saturday March 15,
10am - 5pm
Sunday March 16,
10am - 5pm

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Chinese Ceramics and Works of Art
Session 1 at 9am, Lots 1-170
Session 2 at 1pm, Lots 175-269

PROPERTY FROM A PRIVATE GREENWICH CONNECTICUT COLLECTION

1 W Y

A PAIR OF HUANGHUALI HORSE-SHOE BACK ARMCHAIRS, *QUANYI*

18th/19th century

Each with a five-part curved top rail tapering elegantly to curved hand rests supported by small side posts and supported by an s-shaped back splat carved with a *ruyi*-shaped medallion enclosing two stylized dragons holding a jewel on their conjoined tails, the back rest flanked by paired cylindrical rails continuing through the seat to become the back legs, the hard mat seat held by paired stretchers on the underside, the front apron carved at the center with graceful scrolled design incorporated into the beaded border which continues down the spandrels to the foot rest, the legs joined by stepped stretchers, the well-figured wood a rich, honey brown color throughout.

38 3/4in (98.4cm) high; 25 3/4in (65.3cm) wide; 24in (60.9cm) deep; 20 3/8in (51.3cm) high (seat); and
39 3/8in (100.1cm) high; 26 1/8in (66.3cm) wide; 23 3/4in (60.3cm) deep; 20 3/8in (51.3cm) high (seat)
(2).

$15,000 - 20,000

十八/十九世紀 黃花梨螭龍紋圈椅成對

Provenance
Sotheby's New York, 31 May 1994, lot 607
Private Collection, Greenwich, Connecticut

來源：
紐約蘇富比，1994 年 5 月 31 日，拍品編號 607
康乃狄克州格林威治鎮私人藏

2

PROPERTY FROM A PRIVATE GREENWICH CONNECTICUT COLLECTION

2 W Y

A HUANGHUALI KANG TABLE

17th century

The rectangular two-board top set into a mitered, mortise-and-tenon frame with water-stopping edge, the elegantly beaded waisted apron carved from single boards and embellished with cloud-shaped decoration at the mitered corners, the cabriole legs terminating in scrolled feet, the honey-brown wood richly figured.

25 3/4 x 38 x 11in (65.4 x 96.5 x 28cm) overall

$10,000 - 15,000

十七世紀 黃花梨有束腰三彎腿炕桌

Provenance

From the Collection of Mr. and Mrs. John C. Murphy
Sotheby's New York, 31 May 1994, lot 527
Private Collection, Greenwich, Connecticut

來源：
John C. Murphy 伉儷舊藏
紐約蘇富比，1994 年 5 月 31 日，拍品編號 527
康乃狄克州格林威治鎮私人藏

3 W Y

A PAIR OF HUANGHUALI RECTANGULAR STOOLS

18th/19th century

Each with a soft mat seat enclosed by a well-figured frame with recessed waist above a convex molded section over a plain, beaded apron carved at the mitered and half-lapped corners carved with horned masks and joined to hump-back stretchers above the hoof feet.

18 3/8 x 22 3/8 x 21in (46.7 x 56.8 x 53.3cm) each
(2).

$10,000 - 15,000

十八/十九世紀 黃花梨蝴蝶紋有束腰馬蹄足羅鍋棖長方凳成對

Provenance

Chan Shing Kee, Hong Kong, 1997
Private Collection, Greenwich, Connecticut

來源：
香港陳勝記，1997
康乃狄克州格林威治鎮私人藏

4 W Y

A HUANGJUALI KANG TABLE

18th century

The two board top set into a mitered, mortise-and-tenon rectangular frame with 'water-stopping' edge supported by three transverse stretchers and over a recessed waist and apron carved with young dragons striding toward a center leafy plant flanked by stylized rockwork over an elegant, beaded edge and supported by strongly fashioned cabriole legs terminating in scrolled feet.

39 1/2 x 25 ½ x 11in (100.4 x 64.7 x 27.9cm) overall

$8,000 - 12,000

十八世紀 黃花梨瑞獸花卉紋有束腰三彎腿炕桌

Provenance

Private Collection, Greenwich, Connecticut

來源：
康乃狄克州格林威治鎮私人藏

3

4

PROPERTY FROM A PRIVATE GREENWICH CONNECTICUT COLLECTION

5 W Y

A HUANGHUALI RECESSED-LEG TABLE, *PINGTOU'AN*

17th/18th century

The single-board floating panel top set into a mitered, mortise-and-tenon frame with ice-plate edge, supported on the underside by five transverse stretchers hidden-tenoned into the frame, above straight aprons and plain spandrels with bridle-and-tenon joints, the gently splayed round-section legs joined by double stretchers on the short sides.

32 1/4 x 57 1/2 x 22in (82 x 146 x 56cm) overall

$40,000 - 60,000

十七/十八世紀 黃花梨夾頭榫平頭案

Provenance

From the Collection of Mr. and Mrs. John C. Murphy
Sotheby's New York, 31 May 1994, lot 522
Private Collection, Greenwich, Connecticut

來源：
John C. Murphy 伉儷舊藏
紐約蘇富比，1994 年 5 月 31 日，拍品編號 522
康乃狄克州格林威治鎮私人藏

6

PROPERTY FROM A PRIVATE GREENWICH CONNECTICUT COLLECTION

6 W
A BURLWOOD-PANELED HUANGHUALI KANG TABLE, KANGZHUO
18th/19th century
The finely figured single-board burlwood top set into a mitred, mortise-and-tenon frame with 'ice-plate' edge and recessed waist carved as one piece with the long and short aprons depicting playful apposed dragons separated by leafy swags incorporated into the beaded edge of the apron, each corner of the cabriole legs carved with a fierce lion mask looking down to clawed feet, the top supported by three transverse stretchers with exposed tenons to the long side of the frame.
11in (27.9cm) high; 29 3/8in (74.6cm) long; 18 1/4in (46.3cm) deep

$6,000 - 8,000

十八/十九世紀 黃花梨游龍紋有束腰三彎腿虎爪足癭木面心炕桌

Provenance
Private Collection, Greenwich, Connecticut

來源：
康乃狄克州格林威治鎮私人藏

7
A HUANGHUALI SEAL CHEST, *GUANPIXIANG*
18th century
The rectangular domed hinged cover opening to a shallow tray outfitted with a mirror stand, the two doors opening to reveal four drawers on top of one long drawer, metal mounts.
13 3/4 x 11 x 13 3/4in (35 x 28 x 35cm)

$4,000 - 6,000

十八世紀 黃花梨帶屜鏡架官皮箱

Provenance
Private Collection, Greenwich, Connecticut

來源：
康乃狄克州格林威治鎮私人藏

8 W ¤
A LONGAN WOOD MINIATURE CABINET AND STAND
18th-19th century
The cabinet modeled after the classic round-corner tapered cabinet, the wood showing an attractive 'tiger' stripes on the panels and frames, the double-door opens to a shelved interior with drawers; the base with two drawers and indents at the top to receive the cabinet's feet.
24 3/4in (62.8cm) overall high;
cabinet 20 3/8 x 15 3/4 x 7 3/4in (51.7 x 40 x 19.7cm);
stand 4 7/16 x 15 3/4 x 8 1/8in (11.3 x 40 x 20.6cm) (2).

$1,000 - 2,000
No Reserve

十八/十九世紀 龍眼木案頭帶屜座圓角櫃

Provenance
Chan Shing Kee, Hong Kong, 2001
Private Collection, Greenwich, Connecticut

來源：
香港陳勝記，2001
康乃狄克州格林威治鎮私人藏

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

7

8

PROPERTY FROM A PRIVATE GREENWICH CONNECTICUT COLLECTION

9 W Y

A HUANGHUALI SQUARE TABLE WITH HUMPBACKED STRETCHERS, *FANGZHUO*

18th century

The gracefully porpotioned table of typical mitred, mortise-and-tenon frame construction with four board flush floating panel top tongue-and-grooved into the inside edge of the frame with three transverse stretchers with exposed tenons, all above a narrow waist and shaped, beaded aprons carved with scrollwork cut from a single piece of wood, the square sectioned beaded legs half-lapped into the aprons, joined by high humpbacked stretchers and terminating in hoof feet.

34 1/4 X 38 1/4in x 38 1/8in (87 X 97.2 x 96.8cm) overall

$60,000 - 80,000

十八世紀 黃花梨羅鍋棖馬蹄足方桌

Provenance

Sotheby's New York, 19 March 1997, lot 417
Private Collection, Greenwich, Connecticut

來源：
紐約蘇富比，1997 年 3 月 19 日，拍品編號 417
康乃狄克州格林威治鎮私人藏

The waisted square table with humpbacked stretchers and horse-hoof feet derives from the design of the Ming dynasty (1368-1644). The incorporation of intricately decorated curving aprons, however, was more prevalent in the 17th and 18th centuries. The current lot features the captivating grain of the *huanghuali* wood and a more simplified apron design. For a similar table with carved *chi* dragon design, see the *huanghuali* square table in the collection of the Minneapolis Institute of Arts, Gift of David and Michele Dewey 2000.268.2, which shares the same height as the current lot but has a slightly smaller top panel. Additionally, a comparable example appeared at Christie's New York, 25 September 2020, lot 1646.

10

PROPERTY FROM A PRIVATE GREENWICH CONNECTICUT COLLECTION

10 W
A LARGE AND IMPRESSIVE ELM WOOD ALTAR TABLE
18th century
The long single-board top set into a mitred, mortise-and-tenon frame with an ice-plate edge over a beaded apron extending to 'cloud collar' spandrels tongue-and-grooved to elegant, carved double incense stick and beaded legs which are joined on the short side by two square transverse stretchers, the underside fitted with four supporting stretchers hidden tenoned into the long side of the frame.
32 3/4in (83.2cm) high; 78 7/8in ((200.3cm) long; 23 1/4in (59cm) wide

$5,000 - 8,000

十八世紀 榆木夾頭榫管腳棖大平頭案

Provenance
Schoeni Fine Oriental Art Ltd., Hong Kong, 1997
Private Collection, Greenwich, Connecticut

來源：
香港 Schoeni Fine Oriental Art Ltd.，1997
康乃狄克州格林威治鎮私人藏

11

11 W
A LARGE LINGBI SCHOLAR'S ROCK
Qing Dynasty
The cloud-shaped stone of dark charcoal color with natural inclusions of brown and white, sitting diagonally on the wood stand representing tree roots and decorated with *lingzhi* fungus.
26in (66cm) high overall (wood base).

$4,000 - 6,000

清 靈璧賞石 帶木座

Provenance
Tai Sing Co. Fine Antiques, Hong Kong, 1994
Private Collection, Greenwich, Connecticut

來源：
香港大成古玩有限公司，1994
康乃狄克州格林威治鎮私人藏

PROPERTY FROM DORIS WESTBROOK (B. 1921), ACQUIRED WHILE RESIDING IN BEIJING DURING THE 1940s

12 W Y

A HUANGHUALI LOW TABLE, *KANGZHUO*

17th/18th century

The rectangular two-board panel top set into a mitred, mortise-and-tenon frame with 'water-stopping' edge and thumbprint molding, supported on elegant, beaded cabriole legs terminating in scrolled feet, the beaded aprons finely carved with two apposed slender dragons striding toward the center separated by scrolling foliage incorporated into the beaded border, the wood with a rich patina and well-figured.

12 3/8in (31.4cm) high; 22 7/8in (58.2 cm) wide; 37 1/8in (94.2cm) long

$10,000 - 15,000

十七/十八世紀 黃花梨螭龍紋有束腰三彎腿炕桌

Provenance

Acquired in Beijing before 1948, by repute

來源：

據 1948 年以前購自北京

PROPERTY FROM A CANADIAN COLLECTION

13 T W Y
A RARE PAIR OF HUANGHUALI LOW-BACK ARMCHAIRS, *MEIGUIYI*
18th century
The elegant 'rose chairs' composed of a horizontal top rail tongue-and grooved-into a beaded frame of apposed dragon heads centered on a central jewel and continuing down the back posts to rest on a low horizontal railing repeated on the sides and supported by pillar-shaped beaded struts, the railing tenoned into the back framing members which are run through the seats to form the back legs, the tubular arm rests ending in stove-pipe terminals joined to the seat frame fitted with a soft mat seat supported on the underside by two bowed stretchers, the front apron beautifully carved with a scrolling leaves design integrated with a beaded border running down the sides of the tubular legs and tenoned to the foot rest, the legs joined by stepped stretchers, the wood a rich honey color throughout.
32 5/8in (82.7cm) high; 22 3/4in (57.8cm) wide; 17 1/4in (43.8cm) deep
(2).

$150,000 - 250,000

十八世紀 黃花梨螭龍太極紋券口靠背玫瑰椅成對

Provenance
Property of A British Columbia collector
Sotheby's, New York, 23 September 1997, lot 465

來源：
英屬哥倫比亞私人收藏
紐約蘇富比，1997 年 9 月 23 日，拍品編號 465

"The Eighteen Scholars" (two details)
宋人十八學士圖（局部二例）
Palace Museum, Taipei, 故畫000859

Low-back armchairs have been recorded in paintings since the Song period; the Song originals were sometimes made with the back splat and arm rests the same height. See Wang Shixiang, "Development of Furniture Design and Construction from the Song to the Ming," *Chinese Furniture. Selected Articles from Orientations 1984 - 1994* p. 44, where he cites details from two paintings: *Appreciating Antiques around a Stove (Wei Lu Bo Gu tu)* by Zhang Xunli , p. 45, Fig 7 and *Eighteen Scholars (Shiba Xueshi)*, an anonymous painting attributed to the Southern Song but probably early Ming, p. 45, Fig 8 illustrating such chairs in use. The few existing examples, such as this lot, are dated to the early Qing period, when they became popular as hall chairs which could be drawn forward when needed for conversation. Such an event is recorded in a detail from a woodcut illustration to the *San Guo zhi* from the early Qing Period, published in Curtis Evarts, *The Liang Yi Collection, Volume 1, Huanghuali*, Hong Kong, United Sky Resources Limited, 2007, no. 15, pp. 64-65, where he also illustrates a nearly identical chair save for the design of the back apron.

Meiguiyi can be found in the Palace Museum Collection, Beijing. See Hu Desheng, *The Palace Museum Collection, A Treasury of Ming and Qing Furniture*, Beijing, Forbidden City Publishing House, 2007, Volume 1, pp. 122-125, figs. 103-106. See also Grace Wu Bruce, *Two Decades of Ming Furniture*, Beijing, The Forbidden City Publishing House, 2010, pp. 120-121; and Robert Hatfield Ellsworth, *Chinese Furniture, The Hung Collection*, Chicago, Art Media Resources, Volume II, figure 16, pp. 42-43 and Volume 1, no. 22, pp. 84-85; see also a pair of rose chairs formerly in the collection of Dr. Y.S. Yip, published in Grace Wu Bruce, *Ming Furniture, the Dr. Y.S. Yip Collection*, Sotheby's 2015, no. 3, pp. 58-60. This classic form is illustrated in Wang Shixiang, *Connoisseurship of Chines e Furniture*, Chicago, Art Media Resources, Volume II Plates, figs. A63-68, pp. 40-42.

Se a pair of similar low-back armchairs sold Bonhams, New York, 12 September 2016, lot 6008 from the Collection of John and Celeste Fleming; a pair of low-back armchairs, 19th century, sold Christie's, New York, 24 March 2023, lot 1166; and pair of spindle-back *meiguiyi* sold Christies, New York, 21 March 2014, lot 2311.

PROPERTY FROM A CANADIAN COLLECTION

14 T W Y
A FINE PAIR OF HUANGHUALI STOOLS, *FANGDENG*
18th/19th century
The hard mat seat set into a mitred, mortise-and-tenon frame of double 'bamboo' construction and supported by a single bow-form stretcher underneath, the cylindrical legs tenoned into the seat frame and with 'wrap-around' humpback aprons joined to the top frame by two pillar-shaped posts, the well-figured wood a rich dark honey color throughout.
19 3/8in (49.2cm) high; 22 3/8in (56.7cm) x 22 1/4in (56.5cm)
(2).

$40,000 - 60,000

十八/十九世紀 黃花梨無束腰直足裹腿羅鍋棖方凳成對

PROPERTY FROM A CANADIAN COLLECTION

15 T W Y

A RARE HUANGHUALI 'FOUR-CORNERS EXPOSED' OFFICIAL'S HAT ARMCHAIR, *SICHUTOU GUANMAOYI*

17th century

The elegant pitched toprail supported by a plain, well-figured back splat flanked by tubular back posts which continue through the seat to form the hind supports and are tenoned to finely shaped arm rests supported by s-shaped posts set into the rectangular framed seat fitted with a soft mat above two curved stretchers under the frame, the front apron carved with a *xiangcai* pattern set off by a beaded edge which continues down the front spandrels set into the footrest joined to the front posts and stepped stretchers, the finely figured wood a rich honey-brown color throughout.

45 3/4in (116.3cm) high; 27 1/4in (69.3cm) wide overall; 22 1/2in (57.2cm) deep overall; 19 1/2in (49.6m) seat height

$150,000 - 250,000

十七世紀 黃花梨四出頭彎材官帽椅

Provenance

A Maryland Private Collection
Christie's, New York, 22 March 2019, lot 1666

來源：
馬里蘭州私人收藏
紐約佳士得，2019 年 3 月 22 日，拍品編號 1666

This example, a *sichutou guanmaoyi*, is one example of the classic lines and graceful elegance of classical Chinese furniture. Huanghuali yokeback armchairs such as the present chair, through the simplicity and balance of their lines represent the spare but opulent aesthetic of the Ming elite. Chairs such as this are distinguished by their large size, the generous sweep of the crestrail, well-shaped terminals and elegantly-curved front and back posts.

The remarkable level of carpentry of this chair is also visible in the plain S-shaped back splat, which is tongue-and-grooved into the underside of the top rail and tenoned to the back member of the seat frame.

The term *guanmaoyi* refers to the winged hat worn by Ming officials at formal events. It conveyed status and authority associated with the highest-ranking classes in China. Prior to the Ming dynasty, yokeback armchairs served as seats for Imperial family members and deities. Gaozong's empress (Gaozong r. 1127-1162), for example, is depicted gracefully seated on a yokeback armchair in one of a series of portraits of Song dynasty Imperial figures in the Palace Museum, Taipei; see S. Handler, A*ustere Luminosity of Classical Chinese Furniture*, London, 2001, p.46, fig.4.4.

See a nearly identical example published in Curtis Evarts, "Classical Chinese Furniture in the Piccus Collection", in *The Journal of The Classical Chinese Furniture Society*, Autumn, 1992, p. 11, figure 11 and Curtis Evarts, "From Ornate to Unadorned, The Study of a Group of Yokeback Chairs", *op.cit.*,Spring, 1993, p. 31, fig. 9, and Grace Wu Bruce, *The Best of the Best, The MQJ Collection of Ming Furniture*, Vol. 1, pp. 220-221. Compare with a nearly-identical huanghuali yokeback armchair, late 16th-early 17th century, in the Museum of Fine Arts, Boston, illustrated by N. Berliner, 'When Vernacular Meets Fine: Thoughts on Chinese Furniture Studies', Chinese Furniture: Selected Articles from Orientations 1984-1999, Hong Kong, 1999, pp.215, fig.11. A similar huanghuali yokeback chair, 17th century, was sold at Sotheby's New York, 20 March 2012, lot 127.

For other examples of this type see Christie's Hong Kong 30 May 2022, lot 2902; another sold Christie's Hong Kong 28 May 2021, lot 2802; see Bonhams, London, The H Collection, 13 May 2021, lot 37; and a related chair sold Bonhams, Paris, 26 October 2023, lot 60.

PROPERTY FROM AN ASIAN PRIVATE COLLECTOR

16 W Y
A HUANGHUALI HORSESHOEBACK ARMCHAIR, QUANYI
17th century
The elegant five-section toprail, sweeping around to flared handrests beyond the frontposts and set off by small, shaped spandrels, the curved backrest carved with shaped beaded flanges enclosing a *ruyi*-head medallion with paired, confronted *chilong*, their conjoined tails supporting a small stupa, the backsplat flanked by oval back rails run through the seat to form the back legs, the soft mat seat set above a shaped front apron carved with a classic scroll design over a beaded edge extending to the footrest tenoned to the front legs, the plain side aprons joined to the stepped stretchers.
38 1/4in (97.3cm) high; seat: 19 7/8in (50.4cm) high; 23 1/4in (59.2cm) wide; 17 3/4in (45.2cm) deep

$18,000 - 25,000

十七世紀 黃花梨螭龍紋圈椅

Chinese Ceramics

Lots 17 to 123

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

17
A RARE BLUE AND WHITE JAR WITH 'HORSE AND PEONY' DESIGN
Yuan Dynasty
The expertly potted vessel rising to a wide shoulder and banded rim, decorated in the lower section with elegant peony blossoms enclosed by spirals of leafy branches above a cloud scroll band and stiff lappets, the shoulder brilliantly rendered in rich cobalt blue with an elegant cloud-collar of leaping 'heavenly horses' set against a network of spiraling waves, each lively steed in a different pose and set off by mock lion-mask handles, the shoulder and neck painted with lotus blossoms and scrolling leaves separated from the leafy spiral band and keyfret rim by a plain ring band.
14 7/8in (37.8cm) high; 7 5/8in (19.3cm) diam of base

$100,000 - 150,000

元 青花寶馬牡丹紋大罐

Provenance
Acquired from a Japanese Private Collection, 2000

Exhibited
Chūgoku kotōji meihin 70 sen: heisei gannen shūki tokubetsuten (Seventy Selected Masterpieces of ancient Chinese ceramics: Special Autumn exhibition in the first year of the Heisei period), Fukuyama Castle Museum, Fukuyama, 1989, cat. no. 40

Published
Yuan and Ming Blue and White Porcelain. David Lin & Co., Taipei, 2000, cat. no 2 and cover

來源：
購自日本私人收藏，2000

展覽：
中国古陶磁名品70選：平成元年秋季特別展，市立福山城美術館，福山，1989 年，圖版編號 40

出版：
《元明青花》，大衛古董店有限公司，台北，2000 年，圖版編號 2 及封面

Textile with Animals, Birds, and Flowers
Late 12th-14th century
Silk embroidery on plain-weave silk
The Metropolitan Museum of Art, Rogers Fund, 1988, 1988.296

The existence of a 'heavenly horse' cloud collar band in extant Yuan blue and white jars is very rare. Horses were greatly prized at the Yuan court, and pastures at the court were allocated to those steeds designated for the ruler and his vassals. Prized for their speed and endurance, they were the subject in paintings and textiles of the Yuan period.

See a splendid textile decorated with horses, other animals and flowers, dated to the 12th-14th century in the Collection of The Metropolitan Museum of Art, The Rogers Fund, 1988.296, and a stunning Zhao Mengfu, Zhao Lin and Zhao Yong painting of Man and Groom, Gift of John Crawford, 1988.135.

Zhao Mengfu, Zhao Lin and Zhao Yong
Grooms and Horses (details)
Yuan Dynasty, dated 1296 and 1359
Handscroll, ink and color on paper
The Metropolitan Museum of Art, Gift of John M. Crawford Jr., 1988, 1988.135

See a closely related jar painted with dragons, illustrated in Regina Krahl, *Chinese Ceramics in the Topkapi Saray Museum*, ed. John Ayers, Istanbul, London, 1986, vol. 2, color plate 586. For two jars of the same form, both with covers, one from the Gao'an Museum, decorated with dragons and peonies, and the other with peony and *bajixiang* from the Bengbu Museum, see Chen Xiejun et.al, *Splendors in Smalt. Art of Yuan Blue and White Porcelain* Shanghai Museum, Shang shuhua chubanshe, 2012, catalog nos. 58 and 64; another, a jar and cover, painted with horses and slightly larger, is illustrated in Ye Peilan, *Yuandai ciqi*, Beijin, 1998, color plate 58, later sold at Sotheby's, Hong Kong, April 11, 2008, lot 2927.

See a blue and white *yuhuchunping* decorated with horses in waves in the collection of The Metropolitan Museum of Art, a gift of Stanley Herzman, in memory of Adele Herzman, 1991, object no. 1991.253.32.

(detail)

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

18
A RARE BLUE AND WHITE PEAR-SHAPED 'DRAGON' VASE, *YUHUCHUNPING*
Yuan Dynasty
The low-set slender body tapering gracefully inward to a narrow neck and everted rim, brilliantly painted in rich cobalt blue with a dynamic three-claw dragon, its scaly body and out-stretched claws wrapped around the surface of the vessel amidst flame-shaped clouds as he seeks the elusive precious jewel, the rim painted with a band of undulating scrolls, the whole set off against a light bluish-white ground.
10in (25.4cm) high

$80,000 - 120,000

元 青花龍紋玉壺春瓶

Provenance
Sotheby's, New York, 31 March 2005, lot 101

來源：
紐約蘇富比，2005 年3 月 31 日，拍品編號 101

See an analogous vase sold Christie's, Hong Kong, September 26, 2024, lot 2. See the exhibition catalog, Chen Xiejun et.al., *Splendors in Smalt: Art of Yuan Blue-and-White Porcelain*, Shanghai, the Shanghai Museum, 2012, pp. 194-195, no. 66 for a more elaborately decorated example decorated with a closely related spirited dragon, loaned from the Qingzhou Museum for the exhibition. See a similar vase in the exhibition *Empires from the Great Wall*, Natural History Museum of Los Angeles County, Los Angeles, 1994, catalog no. 91, excavated in Wutonghua, Wengniute Banner, Inner Mongolia. See also a dragon vase in the Museum of Oriental Ceramics, Osaka, once in the *Exhibition of Blue and White Wares in Yuan Dynasty, 14th Century Ching-te-Chen Wares*, Museum of Oriental Ceramics, Osaka, cat. no. 24.

For another related vase sold at auction, from the Alfred Clark and Meiyintang collections, see Sotheby's, Hong Kong, April 7, 2011, lot 38.

PROPERTY FROM A PRIVATE CANADIAN COLLECTOR

19
A BLUE AND WHITE 'DRAGON' RECTANGULAR CENSER
Wanli six-character mark within double rectangular and of the period
The diminutive square-sided vessel raised on inward sloping legs to a waisted neck set off by paired lion-mask lug mosses under a flat rim embellished with a continuous cloud-scroll chain, the body broadly painted in vivid underglaze blue with pairs of wiry dragons contesting flaming pearls, the six-character Wanli mark centered in a double square on the underside.
4in (10.2cm) high; 5 5/8in (14.3cm) across (wood cover).

$6,000 - 8,000

明萬曆 《大明萬曆年製》雙長方框款 青花雲龍紋長方香爐 帶木蓋

Provenance
Acquired in Japan before the 1980s, by repute, and thence by descent

來源：
傳 1980 年前購入，後於家族內傳承

This subject matter was a popular motif among vessels and censers of the Wanli period. For a closely related censer, see one sold at Christie's Hong Kong, May 30, 2024, lot 2833, from the Kwong Yee Che Tong Collection, previously exhibited in *The Fame of Flame: Imperial Wares of the Jiajing and Wanli Periods*, University Museum and Art Gallery, The University of Hong Kong, Hong Kong, 2010, no. 101. See another sold at Sotheby's, New York, March 22, 2022, lot 71.

PROPERTY FROM AN IMPORTANT AMERICAN PRIVATE COLLECTION

20
A BLUE AND WHITE MING-STYLE 'DRAGON AND LOTUS' BOWL
Six-character Chenghua mark, Kangxi period
Vividly painted on the interior and exterior below an everted rim with two dynamic dragons cavorting on a field lotus and radiating leafy foliage, a single fronted dragon medallion in the interior well, the recessed foot with a six-character Kangxi mark in underglaze blue.
4in (10.3cm) diam; 2 1/2in (5.3cm) high

$8,000 - 12,000

清康熙 《大明成化年製》雙圈楷書款 青花游龍纏枝蓮紋碗

Provenance
A San Francisco Private collection

來源：
舊金山私人收藏

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

21
A RARE BLUE AND WHITE QUATREFOIL BALUSTER VASE AND COVER
Jiajing four-character mark and of the period
The ovoid body molded into four lobes and freely painted with an overall network of interlocking peony blossoms and radiating leafy foliage under a wide petal-form cloud canopy enclosing delicate stalks of lotus blossoms flanking a *shou* character below a neck with a composite scrolling band, the cover similarly molded with *fu* characters among peony blossoms under a petal-form band of gourds and leaves, the knob finial in form of a squirrel, the base with a four-character Jiajing reign mark.
8in (20.3cm) high jar; overall 9 5/8in (24.4cm) high

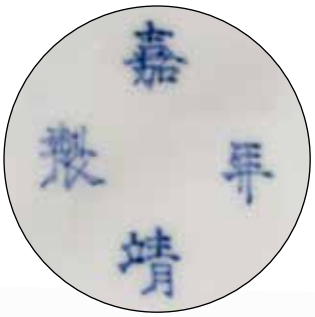
$60,000 - 90,000

明嘉靖 《嘉靖年製》楷書款 青花纏枝牡丹《福壽》四稜蓋罐

Provenance
Collection of Lolita Armour Higgason (1896-1976)
Sotheby's, Los Angeles, 24 June 1976, lot 624
Sotheby's, Los Angeles, 10 March 1977, lot 1525
Weisbrod & Dy Ltd, New York, 1977
Christie's, Hong Kong, 20 March 1990, lot 532

來源：
Lolita Armour Higgason (1896-1976) 舊藏
洛杉磯蘇富比，1976 年 6 月 24 日，拍品編號 624
洛杉磯蘇富比，1977 年 3 月 10 日，拍品編號 1525
紐約 Weisbrod & Dy Ltd，1977 年
香港佳士得，1990 年，3 月 20 日，拍品編號 532

Jars of this form are rare, and a product of the Jiajing emperor's fervent interest in immortality and alchemy as a way of ensuring his protection during his life. See a related example of a jar and cover sold at Christie's, New York, March 20, 1997, lot 86, from the Jingguantang collection, and illustrated in *The Tsui Museum of Art* Hong Kong, 1991, pl. 82. Another, without a cover, is in the Huaihaitang collection, and published in the catalog accompanying the exhibition *Enlightening Elegance. Imperial Porcelain of the Mid to Late Ming*, The Chinese University of Hong Kong, Hong Kong, 2012, no. 39, pp. 180-181.


嘉靖年製

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

22
A RARE YELLOW-GROUND *FALANGCAI* BOWL
Kangxi four-character *yuzhi* mark in black enamel within double square and of the period
Elegantly potted, the deeply sloping sides rising from a circular foot to a flared rim, decorated on the exterior with four stylized flowers, their petals superbly drawn and delicately painted in shades of pink and white enclosing a black enamel center, each flower exuding its own leafy foliage with budding florets, the four blossoms set against a bright yellow ground with the base and interior unglazed, the four-character *Kangxi yuzhi* mark rendered in black enamel within a double square.
5 1/8in (13cm) diam

$120,000 - 180,000

清康熙 《康熙御製》雙方框黑款 珍罕琺瑯彩蓮紋盌

康熙
御製

No other *falangcai* bowl of this design on an Imperial yellow ground is known to date with its black enamel use in the center of the blooms, delicate rendering and shading of the tendrils and leaves and in the black enameled *Kangxi yuzhi* mark on the base. This bowl represents an early stage in the technical developments achieved in the *falangcai* Imperial Workshop of the Kangxi period, established in 1693. The Kangxi emperor's fascination with innovative technology motivated him to establish bespoke Imperial workshops in the Forbidden City, staffed with the best creative craftsmen in China and Jesuit missionaries well-versed in the latest technological developments. The use of colloidal gold, likely introduced from Europe to achieve the deep rose-shaded pink, together with the lead arsenate white enamel mixed with other colors created the superb pastel shades in the blossoms, leaves and tendrils of the present lot. The use of black enamel in the reign mark appears unique in *falangcai* publications to date, to be found on a few enamel on copper examples in the Palace Museum, Beijing and in the Taipei Palace Museum. See *Compendium of Collections in the Palace Museum, vol 5, Painted Enamels in the Qing Dynasty (1644-1911)*, Beijing, 2011, pl. 10 and 11.

A small number of yellow-ground *falangcai* bowls exist in Museum collections and have appeared at auction. See one in the Palace Museum, Beijing, published in *The Complete Collection of Treasures of the Palace Museum. Porcelains with Cloisonne Enamel Decoration and Famille Rose Decoration*, Hong Kong, 1999, pl. 5, another in the British Museum, Percival David Collection, and published in Rosemary Scott, *Illustrated Catalogue of Qing Enamelled Ware in the Percival Davi Foundation of Chinese Art*, London, 1991, pl. A806, and two bowls in the National Palace Museum exhibition publication *Ch'ing Dynasty Enamelled Porcelains of the Imperial Ateliers*, Taipei, 1992, catalog nos. 3 and 4.

A *falangcai* yellow-ground floral bowl with a pink enameled *Kangxi yuzhi* mark was sold at Christie's, Hong Kong, 28 May 2014; see also Sotheby's Hong Kong, 29 November 1978, lot 369, another 12-13 May 1976, lot 364; and one from the collection of Paul and Helen Bernat, sold 15 November 1988, lot 48. For a coral ground 'peony' bowl painted with blossoms on a yellow field, see Christie's, Hong Kong, 30 May 2022, lot 2727.

康熙
御製

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

23
A LARGE FAMILLE VERTE 'ROMANCE OF THE THREE KINGDOMS' SAUCER DISH
Kangxi
Depicting the battle of Changban, with Zhao Zilong on horseback carrying Liu Bei's son Liu Shan with his rival Cao Cao watching from a nearby hill, the dynamic scene enclosed by a border band of precious symbols separated by elaborate diaper patterns, the underside plain, a *lingzhi* mark in a double ring on the base.
13 5/8in (34.6cm) diam

$4,000 - 7,000

清康熙 素三彩三國演義圖盤

Provenance
Sotheby's New York, 12 June 1981, lot 314

來源：
紐約蘇富比，1981 年 6 月 12 日，拍品編號 314

This dish depicts a scene from the *Romance of the Three Kingdoms* in which the famous Han dynasty general Zhao Yun (Zhao Zilong) saves the founder of the Shu Han, Liu Bei's son and from his enemy Cao Cao. Scenes from this popular 14th century novel were widely depicted on porcelain in the late Ming and Kangxi periods.

Harmonious Blue and Crimson: Imperial Grandeur Across the Four Seas

Unraveling the Imperial Reverence for Antiquity in the Qianlong Blue and White and Underglaze Copper-Red 'Dragon and Cloud' Tianqiuping Vase

Huang Qinghua

President, Tang Ying Society, Jingdezhen
Member, The Oriental Ceramic Society, UK
English translation by Tao Liu

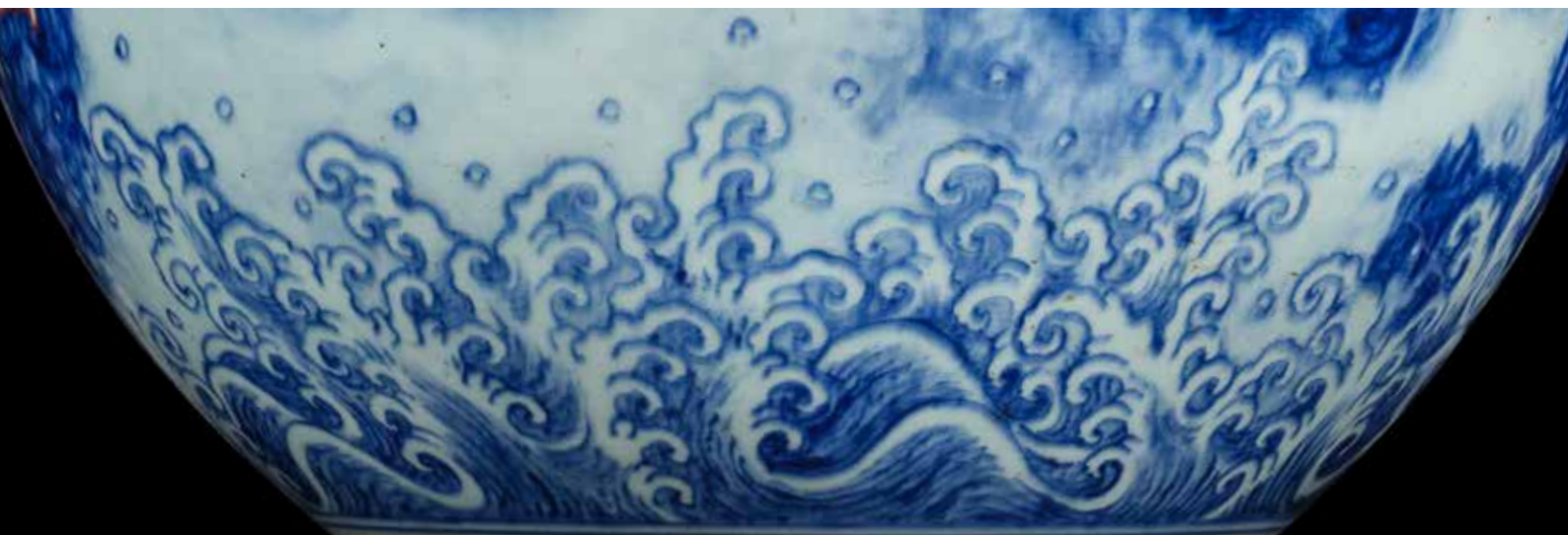
The Yongzheng Emperor (雍正, r. 1722 – 1735) and the Qianlong Emperor (乾隆, r. 1735 –1796) of the Qing Dynasty (清朝, 1636 – 1912) were both highly intelligent and deeply immersed in Confucian scholarship from an early age. Their profound understanding of Han Chinese culture was matched by an extraordinary appreciation for the aesthetics of the Song dynasty—an artistic sensibility rarely equaled in history. The imperial collection of the Qing court encompassed a wealth of treasures from past dynasties, ranging from ancient Zhou and Han bronzes to masterpieces of calligraphy and painting by renowned artists. This vast cultural inheritance naturally shaped the father and son's distinctive artistic vision, fostering an enduring admiration for archaism. Their reverence for classical works often led them to reinterpret and refine the finest elements of the past, seamlessly blending tradition with innovation. Nowhere is this synthesis more evident than in their imperial porcelain, which exemplifies a masterful fusion of historical inspiration and creative ingenuity. The porcelain of their reigns radiates the luminous brilliance of 18th-century court art, embodying both the grandeur of the past and the artistic aspirations of the Qing dynasty.

This auction proudly presents a Qing Qianlong Blue and White and Underglaze Copper-Red 'Dragon and Cloud' Vase (Tianqiuping) from an esteemed North American family collection. This masterpiece stands as a significant testament to the Yongzheng and Qianlong Emperors' reverence for antiquity and their refined appreciation of Song and Ming aesthetics.

The vase boasts a commanding presence, standing nearly two feet tall, with an impressive design executed in blue and white and underglaze copper-red. The surface is adorned with the 'crimson dragons and blue clouds' (青云红龙) motif, depicting three dragons—two large and one small—soaring dynamically through swirling clouds and rolling waves. The interplay of blue and crimson hues enhances the visual depth of the scene.

The small dragon raises its head in an upward gaze, while the large dragon on the right leans downward, peering below, creating a lively and natural interaction. On the left, another large dragon follows closely, its gaze meeting the one on the right, forming a striking visual dialogue. The lower section of the vase is decorated with fine-line drawings of waves, seamlessly blending with the textured, shaded clouds above. This delicate balance between solid and void further accentuates the 'dragon and cloud' motif as the dominant visual focus.

The porcelain body and glaze are of exceptional quality, with the vessel preserved in pristine condition—an exceedingly rare find. The base bears a blue and white mark reading "Made in the Qianlong Reign of the Great Qing Dynasty" in seal script. While created during the Qianlong era, the vase exudes a distinct Yongzheng-period artistic sensibility. Its extraordinary craftsmanship and regal aura suggest that it was a significant piece displayed in the Emperor Qianlong's inner court.



This particular ‘dragon and cloud’ design is unique among imperial porcelain of Yongzheng and Qianlong period, standing apart from other dragon-themed motifs of the time. Given its distinctive composition, it was undoubtedly a specially commissioned design, making surviving examples exceptionally rare. The closest known counterpart is a Qianlong Blue and White and Underglaze Copper-Red ‘Dragon and Cloud’ Vase (Tianqiuping) housed in the Palace Museum, Beijing (Collection Number: Gu 00156816). The overall style of the two examples is strikingly similar, with brushwork executed possibly by the same artisan (see Fig. 1).

However, there are notable differences in the layout of decoration—the three dragons display distinct postures, and the details vary in numerous aspects. This Tianqiuping vase and the one in the Palace Museum form a complementary yet individually unique pair, harmonizing in motif while maintaining their own artistic nuances.

Another closely related example with similar decoration but in the Meiping form is the Qing Qianlong Blue and White and Underglaze Copper-Red ‘Dragon amid Sea Waves’ Meiping, which appeared as Lot 136 in Sotheby’s Hong Kong, October 26, 2003 (Fig. 2). Among the three related examples discussed, the brushwork is consistent across all, yet in terms of detailed composition, the Palace Museum’s example aligns most closely with the original design prototype of the Tianqiuping vase offered.

The Qing imperial workshops (造办处Zaobanchu) were responsible for crafting objects for the court, and every commission adhered to strict protocols. Typically, a design blueprint was first created, especially for the imperial commissioned objects. The design process often followed the emperor’s edicts and personal preferences, with the final version requiring his approval before moving into production.

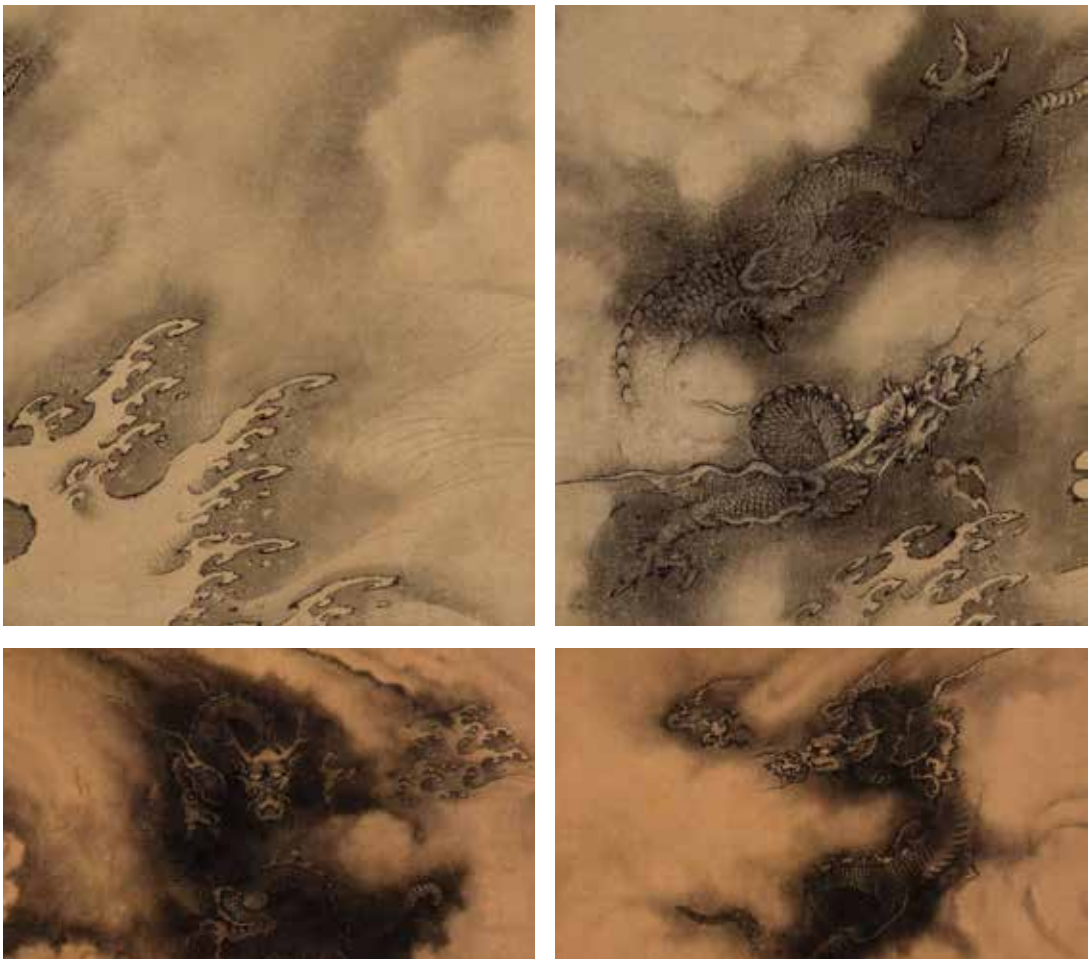
For example, in creating this Tianqiuping vase, the shape was modeled after Yongle (永乐, r. 1402 – 1424) and Xuande (宣德, r. 1425 – 1435) imperial porcelains of the Ming Dynasty (1368 – 1644), as the Tianqiuping was an original form first introduced during the Yongle and Xuande periods, itself inspired by Persian metalware. The specific ‘dragon and cloud’ motif, however, was selected based on the aesthetic inclinations of the Yongzheng and Qianlong Emperors, drawing inspiration from classical ink paintings in the imperial collection that depicted ‘dragon and cloud’ themes. This approach was a common imperial practice.

Upon careful comparison of the three ‘crimson dragons and blue clouds’ vessels, it becomes clear that their design is based on the works of Chen Rong (陈容, b. 1200 – 1266) of the Southern Song dynasty (1127 – 1279), the foremost master of dragon painting. During the Yongzheng and Qianlong periods, the imperial collection housed multiple dragon paintings by Chen Rong, considered among the finest examples of their kind. Later scholars described his work as:

“Clouds rise, rain surges, heaven looms, and the sea stands vast; dragons soar and twist, their mystical presence emerging from the depths.”

(Fig. 1)

(Fig. 2)



(Fig. 3)

Such artistic excellence naturally influenced the imperial workshop's choices of reference materials. Among the collection was the handscroll *Six Dragons* by Chen Rong, bearing six of the Qianlong Emperor's imperial seals, along with a poem personally inscribed by the Qianlong Emperor in the 43rd year of his reign (1778), accompanied by poems composed by court scholars. The dragon imagery depicted in this scroll closely resembles the style found on this Tianqiuping, particularly the rendering of the waves, which is nearly identical (Fig. 3).

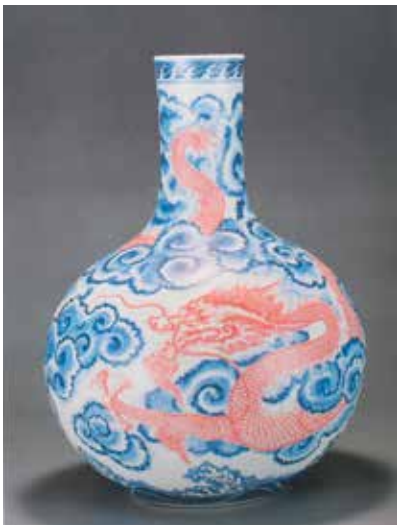
Thus, this Tianqiuping represents one of the most faithful imperial porcelain interpretations of Chen Rong's ink dragons, serving as compelling evidence of the Yongzheng and Qianlong Emperors' deep reverence for antiquity.

Tang Ying's Artistic Influence on Imperial Porcelain

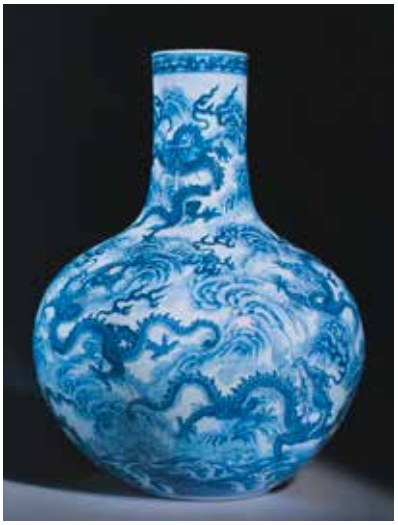
Tang Ying (1682 – 1756), the renowned supervisor of the Jingdezhen Imperial Kilns, was not only an exceptional ceramicist but also a master of calligraphy and painting, particularly adept at painting dragons in ink. Many of his friends and associates sought his dragon-themed artworks, as reflected in his poetry and writings. Over time, he composed seven poems on dragon painting, including the five-character quatrain *Casually Painting Dragon in Ink with a Short Poem* from *Tao Ren Xin Yu* (陶人心语, *The Potter's Musings*), and the seven-character quatrain *Dragon Painting Inscribed for the Monk Jiufeng*, as well as *Dragon Painting for Qian Jizhai Tongzheng* (通政, Transmission Officer) , among others.

After taking charge of the imperial kilns in Jingdezhen, Tang Ying leveraged his artistic expertise, uniquely transferring ink dragon painting techniques onto porcelain surfaces, an unprecedented innovation. Several surviving brush pots featuring his self-painted ink dragons still exist today, often accompanied by poetic inscriptions on 'dragon and cloud' motifs.

Therefore, when the court commissioned the 'crimson dragons and blue clouds' design, Tang Ying possessed an unmatched artistic understanding of the theme, ensuring its perfect adaptation to the medium of porcelain.



(Fig. 4)



(Fig. 5)

The Artistic Challenges

From an artistic perspective, the difficulty of painting dragons and clouds on porcelain differs significantly: Dragon painting is more straightforward, as it allows for tangible, structured rendering. Cloud painting, however, requires an interplay between abstraction and realism, making it far more challenging, demanding a higher level of artistic skill.

Clouds and mist must appear light and fluid, avoiding rigidity and stagnation in brushwork. Portraying a sense of weightlessness and movement on a porcelain surface is particularly challenging. Given Tang Ying's expertise in ink dragon painting, he was undoubtedly aware of these artistic challenges.

During his supervision of the kilns, he meticulously studied and refined 'Dragon and Cloud' motifs, incorporating traditional Chinese ink painting techniques for depicting mist and clouds, including the "*Ranyun Fa*" (染云法, a technique involves using a brush to gradually layer ink, creating a soft transition between light and dark areas to mimic the natural diffusion of clouds and mist.) and "*Kongyun Fa*" (空云法, a technique leaves blank spaces for cloud forms.) (Figs. 4 & 5).

Compared with other imperial porcelains of the Yongzheng and Qianlong periods, the most exceptional feature of this Tianqiuping is its unique rendering of clouds and mist, which elevates the visual impact of the dragons—a distinction that sets it apart from all similar works.

This Tianqiuping vase employs a rare traditional Chinese ink painting technique for depicting mist known as *"Cayun Fa"* (擦云法, a delicate shading technique used to create voluminous, layered clouds).

The "*Cayun Fa*" and Its Execution on Porcelain

The *"Cayun Fa"* involves using the side of the brush to lightly shade the clouds, creating a sense of volume and density. The process is as follows: First, areas are left blank to define the shape of the clouds. Next, light ink is brushed over the area, gradually deepening the shading in cloud shadows. On porcelain, instead of ink, cobalt blue pigment is applied in layers, creating tonal variations to enhance the cloud texture. The edges of the clouds are subtly blended with extremely diluted cobalt blue pigment, producing a soft, three-dimensional effect.

Unlike rice paper, which naturally absorbs and diffuses ink, ceramic clay bodies react differently to moisture. To achieve a comparable misty effect, the surface is first dampened with water, allowing the clay body to hold moisture. Then, using a small brush held at an angle, thin layers of cobalt blue are gradually built up, forming a delicate interplay of light and shadow.

Once glaze is applied, the high-temperature firing process causes a slight dripping of the glaze, producing a soft, watercolor-like diffusion, capturing the ephemeral quality of mist—both real and ethereal in appearance.

This particular technique of depicting mist and clouds is a direct homage to Chen Rong's ink dragon paintings. Such an innovative brush technique was the result of Tang Ying's leadership at the imperial kilns, after extensive experimentation. It serves as a testament to his extraordinary ability to merge artistic traditions with porcelain craftsmanship.

Another striking feature of this Tianqiuping is the use of underglaze copper-red to outline the dragon's pearls and their flames, followed by a light blue wash of cobalt pigment to create a sense of luminescence around the pearls. This subtle shading technique produces an extraordinary three-dimensional effect, amplifying the visual impact of the composition. This meticulous artistic refinement makes the 'flaming pearl' motif on this Tianqiuping unmatched among Qing imperial porcelains, elevating it to a peerless example of 18th-century court artistry.

As previously discussed, the 'dragon and cloud' motif depicted on this vase is derived directly from Chen Rong's ink dragon paintings, exhibiting lively energy and dynamic movement. Particularly striking is the sharp, three-clawed dragon foot, which is a distinctive feature of its time. This style of three-clawed dragon was commonly seen in Tang, Song, Yuan, and Ming dynasty decorative arts, yet became extremely rare in the Qing dynasty, where imperial kilns primarily followed the standardized five-clawed dragon motif.

(Fig. 6)

The reason for this divergence likely lies in the fact that this imagery was modeled after Chen Rong's paintings, making it a unique "painterly" imperial porcelain rather than a conventional courtly design. Furthermore, existing Yongle and Xuande blue and white 'dragon and cloud' Tianqiuping vases also feature three-clawed dragons.

Thus, whether inspired by Chen Rong's ink dragon paintings or by early Ming imperial porcelains from the Yongle and Xuande periods, the use of three-clawed dragon feet aligns with historical precedent. This demonstrates the high level of scholarly and artistic refinement in the 18th-century Qing court's antiquarian revival, reflecting a meticulous approach to historical accuracy and artistic homage.

For such a rare and extraordinary masterpiece, the Qing imperial archives confirm that it was specifically commissioned for the imperial court. A detailed record of its creation can be found in the Qianlong eighth year (1743) entry of the *Imperial Workshop Archive of the Eighth Year of Qianlong – Zaobanchu Work Records* under the section *Guangmu* (广木, general woodworks) *Workshop, the Leap April* (Fig. 6)

Imperial Archive Entry:

"On the eighth day of the leap April, the treasury steward Bai Shixiu and assistant supervisor Dazi reported that:

The eunuch Gao Yu delivered the following items:

• ***One large Blue and White and Underglaze Copper-Red 'dragon and cloud' Tianqiuping Vase***

• *One large Jiajing (嘉靖, r.1507-1567) Tianqiuping Vase*

• *One large Ge Ware Double-Spouted Jar with a Flared Rim*

• *One large Xuande (宣德, r. 1425–1435) Hexagonal Jar*

• *One large Celadon-Glazed Incised Floral Hexagonal Vase with 'Yangcai' Decoration*

"An imperial decree was issued to have all these items fitted with custom wooden stands. By order of the Emperor!"

**(On the 26th day of the Tenth Month of the same year, Seventh-Rank Supervisor Samha reported that the Blue and White and Underglaze Copper-Red 'Dragon and Cloud' Tianqiuping Vase had been fitted with a lacquer stand and delivered by eunuch Hu Shijie for imperial presentation.)*

Confirming the Vase's Historical Context and Artistic Significance

The porcelain body, glaze, and blue and white decoration of the present example exhibit strong stylistic characteristics of the Yongzheng period, aligning closely with the documented production date of Qianlong eighth year (1743). It is undoubtedly a masterpiece of courtly display porcelain supervised by Tang Ying.

Among the vast array of high-end imperial porcelain from the Qianlong period, this present example is particularly distinguished by its rare and unique inscription mark in 'round' seal script. Most 'Dragon and Cloud' motif porcelains from the period bear marks in rigid, angular seal script, typically in a four- or six-character format with squared corners.

The 'round' seal script mark first emerged during the Yongzheng period, though in small quantities and primarily on high-grade monochrome-glazed porcelains. The reason for adopting this type of font remains unclear, but it was certainly a deliberate artistic choice by the imperial workshop (Fig. 7).

Regardless of whether from the Yongzheng or Qianlong reigns, the calligraphic quality of the mark was consistently exceptional. The "*Nianzhi*" (年制, the year of making) characters in this vase's inscription are identical in style to standard seal script inscriptions from the Yongzheng era, reinforcing its strong Yongzheng aesthetic influence. Meanwhile, the "*Da Qing Qianlong*" (大清乾隆, the Great Qing Qianlong) inscription is written with smooth, rounded strokes and an elegant structure, making this style one of the most distinctive Qianlong imperial marks.

According to imperial archive research, this 'round' seal script mark appeared primarily around Qianlong eighth year (1743) and was most inscribed on monochrome-glazed wares, as well as a select few blue and white and Underglaze Copper-red and 'Yangcai' decorated porcelains. Based on preliminary survey, there are only about 30 known surviving pieces bearing this mark across both public and private collections, making them exceedingly rare. Additionally, these porcelains were often produced in pairs. All pieces bearing this 'round' seal script mark share outstanding craftsmanship, with meticulous attention paid to both exterior and interior details.

(Fig. 7)

Notable comparable examples include:

1. Qing Qianlong Yellow-Ground 'Yangcai' Floral Square Vase from the Qing Court Collection (Fig. 8)

2. Qing Qianlong Large Carved Celadon-Glazed Bronze-Imitation Vase from the J.M. Hu Collection, Hong Kong (Fig. 9)

These two examples demonstrate the high artistic caliber of porcelains bearing this mark.

The Technical Challenge of Firing Underglaze Copper-Red Porcelain

This Tianqiuping vase's blue and white and underglaze copper-red decoration is of exceptional quality, ranking among the finest in imperial court porcelain, making it a truly rare masterpiece.

It is well known that blue and white (cobalt-based) and underglaze copper-red (copper-based) pigments require vastly different firing conditions. The challenge lies in the fact that cobalt (blue) and copper (red) require different kiln atmospheres and temperatures to develop their full vibrancy, making the simultaneous successful firing of both colors extremely difficult.

The firing of underglaze copper-red is particularly complex because copper ions are highly sensitive to kiln atmosphere fluctuations. Since the Kangxi (康熙, r.1661 – 1772) period, most kilns in Jingdezhen were *'zhenyao'* (镇窑, egg-shaped kilns) and artisans gained experience in firing copper-red, but only two kiln positions per firing were deemed suitable for underglaze copper-red production. To maximize success, the Imperial Kiln workshop had to rent kiln space from private kilns located near the Imperial Kilns, as these private kilns possessed similar technical expertise. Only by placing the underglaze copper-red pieces in the optimal kiln positions could they be successfully fired.

Following the suppression of the Three Feudatories rebellion (1673 – 1681), Jingdezhen's porcelain industry entered a new era of development, with increasing diversity in porcelain types and kiln technologies. Firing specialists began refining their understanding of kiln temperatures and firing positions, recognizing their crucial role in improving porcelain quality.

(Fig. 8)

(Fig. 9)

When Tang Ying was appointed as supervisor of the Imperial Kilns in the sixth year of Yongzheng (1728), he actively worked to strengthen cooperation between the Imperial Kilns and private workshops. This partnership benefited both state and private industries, as private kilns provided kiln space while the Imperial Kilns maintained production oversight.

Tang Ying's records confirm that during the Yongzheng and Qianlong periods, kiln space was deliberately allocated based on the type of porcelain being fired, ensuring the highest quality and success rate.

Underglaze copper-red presented additional challenges due to the volatile nature of copper ions, which could lead to uneven coloration, bleeding, or blurring of motifs. Through relentless experimentation, Tang Ying perfected the firing process, achieving a stable, vibrant red coloration in the imperial kilns.

Archaeological excavations at the Zhushan Imperial Kiln Site in Jingdezhen have uncovered numerous underglaze copper-red test fragments from Tang Ying's tenure (Fig. 10), providing tangible evidence of his tireless efforts to refine this challenging technique.

Distinctive Features of Early Qing Imperial Underglaze Copper-Red Porcelain

Throughout the Kangxi, Yongzheng, and Qianlong reigns, all underglaze copper-red porcelains share three defining characteristics:

1. Uneven Coloration: The red pigment never appears perfectly uniform, always exhibiting variations in shading and intensity.

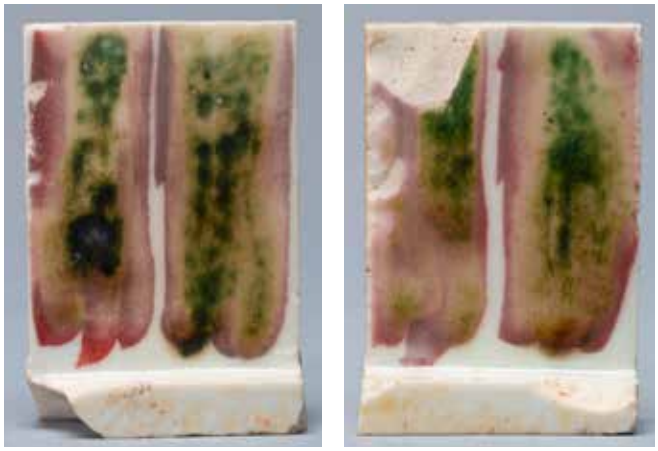
2. Slightly Sunken Motifs: The red decoration is often flush with or slightly recessed below the glaze surface, due to the deep integration of copper pigment into the porcelain body.

3. Distinct Internal Textures: Under magnification, the underglaze copper-red areas contain fine cotton-like structures with scattered "green moss" specks (局部绿苔现象), always appearing in dots rather than streaks.

This Tianqiuping vase perfectly adheres to all three characteristics, making it an outstanding example of early Qing imperial underglaze copper-red porcelain.

Conclusion

This Tianqiuping vase embodies the imperial admiration for Song dynasty painting, fused with the Qianlong Emperor's passion for antiquity. It is the most Chen Rong-inspired dragon painting on Qing imperial porcelain and is the only privately-owned Qianlong 'crimson dragons and blue clouds' Tianqiuping bearing the 'round' seal script mark available in the market. A treasure of unparalleled rarity, this vase inherits the refined aesthetics of the Song dynasty, integrates Tang Ying's unparalleled ceramic expertise, and was crafted in the legendary kilns of Jingdezhen—a masterpiece to endure through time!



(Fig. 10) Front Back

Figure 1: Qing Qianlong Blue and White and Underglaze Copper-Red 'Dragon and Cloud' Tianqiuping Vase
Collection No: GU 00156816
Palace Museum, Beijing

Figure 2: Qing Qianlong Blue and White and Underglaze Copper-Red 'Dragon amid Sea Waves' Meiping
Lot 136, in Sotheby's Hong Kong, October 26, 2003
Height 35cm, Private Collection, Zhejiang Province
National Museum of China, *Zhongguo guojia bowuguan gudai yishu xilie congshu – Zhongguo gudai ciqi yishu*, Anhui meishu chubanshe, Hefei, 2011, Plate 123, P288-291

Figure 3: Southern Song Dynasty, Chen Rong, *Six Dragons* Handscroll (details)
From the Qing Court Collection, dispersed in the early Republic era and acquired by the Fujita Museum, Japan, where the handscroll remained until recently sold at auction

Figure 4: Qing Dynasty, Qianlong Period – Large Blue and White and Underglaze Copper-Red 'Sea Roaming Dragon and Cloud' Tianqiuping Vase
With "Made in the Qianlong Reign of the Great Qing Dynasty" mark in angular seal script
Height: 48.5 cm
Lot 192, Sotheby's Hong Kong, October 29, 1991

"*Ranyun Fa*" (染云法, also known as "Cloud-Shading Method"):
A technique in which cloud forms are softly shaded with ink washes, creating a misty, ethereal effect with seamless tonal transitions that blend naturally into the composition.

Figure 5: Qing Dynasty, Qianlong Period – Blue and White 'Nine Dragons in the Sky' Tianqiuping Vase
With "Made in the Qianlong Reign of the Great Qing Dynasty" mark in angular seal script
Height: 52.2 cm
Lot 4, Sotheby's Hong Kong, October 29, 2000

"*Kongyun Fa*" (空云法):
A technique that carefully shapes the contours of clouds, ensuring a natural and flowing appearance. The clouds are depicted as voids, achieved by leaving blank spaces, emphasizing the delicate balance between presence and absence in the composition.

Figure 6: Archival Record from *Imperial Workshop Archive of the Eighth Year of Qianlong – Zaobanchu Work Records*, Section *Guangmu Workshop, the Leap April*

Figure 7: Comparative Chart of Yongzheng 'round' seal script mark, and Yongzheng angular seal script mark (upper two), Qianlong 'round' seal script mark, and Qianlong angular seal script mark (lower two)

Figure 8: Qing Dynasty, Qianlong Period, *Yangcai* Yellow Ground 'Floral' Square Vase
Collection Number: GuCi 005104
Collection of the Palace Museum, Taipei
Photo source: Palace Museum, Taipei official website

Figure 9: Qing Dynasty, Qianlong Period, Large Carved Celadon-Glazed Bronze-Imitation Vase
From the Collection of the J.M. Hu, Hong Kong, now in the Collection of the Shanghai Museum

Literature
Shanghai Museum, Capital Museum, and the Art Museum of the Chinese University of Hong Kong (Eds.),
"Qing Imperial Monochromes - The Zande Lou Collection"
Published by the Art Museum of the Chinese University of Hong Kong, Hong Kong, 2005, pp. 122-123, Plate No. 44.

Figure 10: Underglaze Copper-Red Test Firing Tile (Stele-Shaped) from the Tang Ying Supervision Period
Collection of The Tang Ying Society
Unearthed from the Zhushan Imperial Kiln Site in earlier years.

青 绛 凝 瑞　四 海 昇 平

解读清乾隆青花釉里红云龙图天球瓶的帝皇摹古情怀

黄清华
景德镇唐英学社社长
英国东方陶瓷学会会员

雍乾二帝，天资聪慧，自幼熟读经书，明瞭汉家文化之要义，深谙赵宋审美之精神，才情之高，古今罕有。清宫内府富有历代重要文物，无论周汉古物还是名家书画，交加累积，皆璀璨夺目，自然涵养出父子二人独特的艺术视野，继而使之由钦慕古物转入摹古抒情之际，往往撷其最精华之处组合化裁，既保留经典元素，又另见新意。其中御瓷一项，成就斐然，摹古与创新并存，展现出十八世纪宫廷艺术熠熠生辉的新姿彩。

是次拍卖呈献北美家族旧藏【清乾隆 青花釉里红云龙图天球瓶】正是雍乾二帝摹古宋明审美情怀的重要见证！

本品造型气势恢宏，高近二尺，上下以青花与釉里红绘就“青云红龙图”，所绘两大一小的苍龙气势万千，飞腾于浪涛云气之间，青绛辉映，其中小苍龙昂首仰望，右边的大苍龙则俯身探视，上下呼应，生动传神，左边另见一大苍龙，紧跟其后，与右边者两两对望。胫部以白描手法绘出浪涛，与皴擦渲染的云雾，上下虚实呼应，更加突出云龙纹为主题视觉效果。胎釉精良，品相完美，十分难得，底部中央书写青花“大清乾隆年制”篆书款，虽为乾隆朝之御物，然而扑面袭来的气息则是浓厚的雍正朝风格，如此不凡气质，定当为乾隆一朝宫廷陈设之重器。

此式云龙图在雍正乾隆二朝御窑瓷器同类之中属于独有的设计，与其他云龙题材存在明显的不同，其画样设计必定是特殊为之。因此，传世罕见，与之最为相近的一例，是北京故宫博物院【清乾隆青花釉里红云龙纹天球瓶】，典藏号：故00156816，整体风格非常一致，画法同出一人之手（图一），然而，纹饰布局则存在明显的差异，三条行龙姿势各有不同，细节表达也存在诸多变化，因此，毫无疑义本品与北京故宫博物院典藏者属于纹饰和而不同的配对之作。

另见纹饰相近、造型为梅瓶的一例，为2003年10月26日香港苏富比瓷器工艺品专场第136号拍品【清乾隆 青花釉里红海水龙纹梅瓶】（图二）。以上三者画法皆一致，细节布局则是北京故宫博物院典藏与后者所据粉本较为接近。

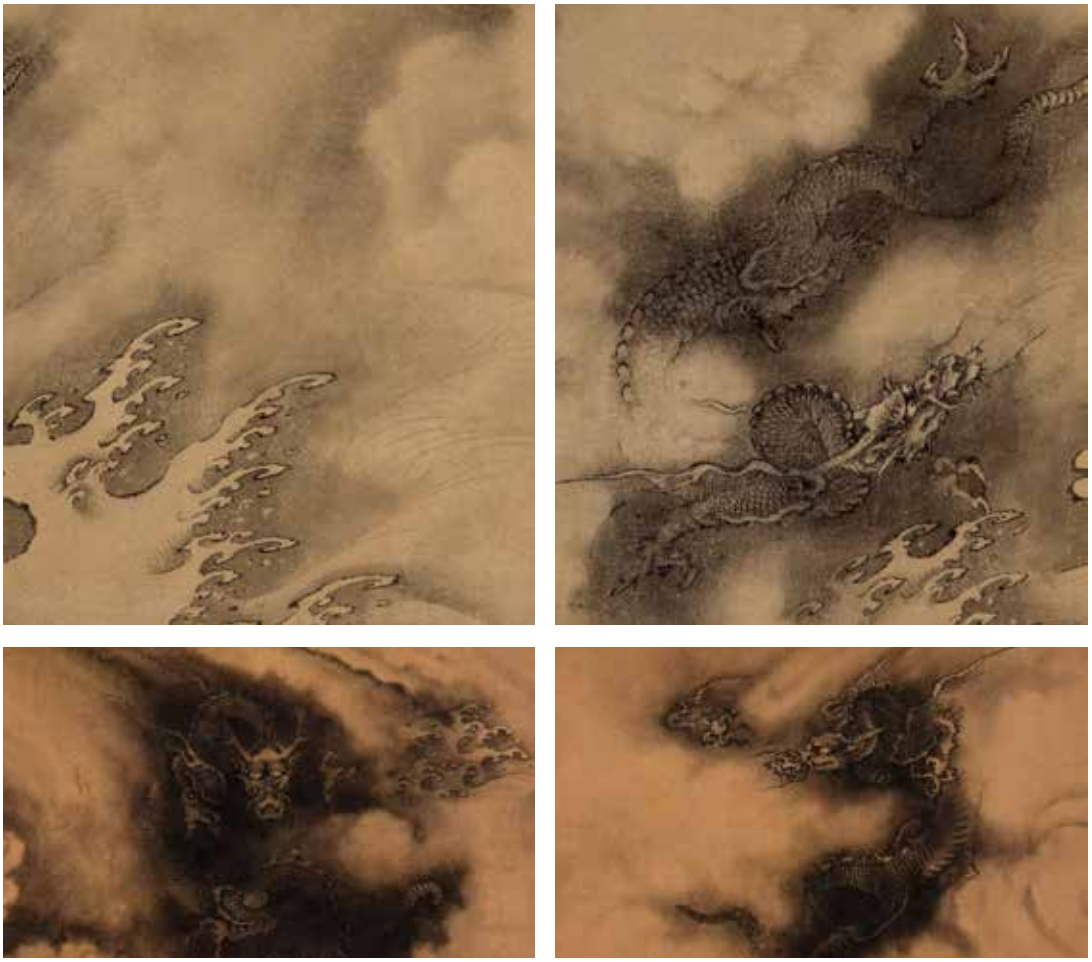
图二　清乾隆 青花釉里红海水龙纹梅瓶（底款旧磨）
2003年10月26日香港苏富比瓷器工艺品专场第136号拍品
高35公分，浙江私人收藏
中国国家博物馆编《中国国家博物馆古代艺术系列丛书--中国古代瓷器艺术》，
安徽美术出版社，合肥，2011年，图版123，第288页-291页。

清宫造办处承命制作御用器物或宫廷陈设之物，皆有法度，往往须先行出画样，尤其是传办御物，画样的设计很多时候是遵照皇帝的谕旨或喜好开展，并请皇帝最后定夺，待最终方案确认，才步入制作阶段。

例如烧造此式青云红龙天球瓶，造型是摹古永宣御瓷，天球瓶是永宣青花瓷器之首创造型，乃是摹仿波斯地区同造型的金属器而成。具体的云龙纹饰则是根据雍乾二帝的喜好去选择，参照内府所藏历代书画之中云龙纹题材的特点来设计，这是制作的常例。

细细比较以上三例青云红龙图题材的器物，我们可以明确其所依据的粉本，正是南宋画龙第一人陈容的画作。雍乾之际内府典藏陈容多幅墨龙画，水平最佳，后人谓之“云蒸雨飞、天垂海立、腾骧夭矫、幽怪潜见”，如此艺术之造诣自然在内府出样的参考范围之内。

图一　清乾隆 青花釉里红云龙纹天球瓶 底款
典藏号：故00156816　北京故宫博物院藏



图三 南宋 陈容《六龙图》手卷（局部）
原清宫旧藏，后于民国初年流出辗转入藏东洋藤田美术馆，直至近年释出。

其中清宫旧藏陈容《六龙图》手卷，上盖乾隆帝六玺，并有乾隆四十三年弘历御题诗文一首和一班词臣的唱和题诗多首。上面所绘的诸龙神态与此式天球瓶所绘风格十分一致，其中波浪的画法更加相同（图三）。因此，此式天球瓶属于最具“陈容墨龙画意”的雍乾宫廷御制云龙图瓷器，从中可证雍乾二帝的摹古情怀至深。

唐英擅长书法与绘画，平生尤喜作墨龙画，朋友中来求画墨龙者甚多。这在唐英的诗文记述中多有反映，前后曾赋诗七首皆涉及画龙一事，例如《陶人心语》卷五・五言绝句《偶画墨龙并缀小诗》、《题画龙赠九峰僧》，七言绝句《画龙寄钱集斋通政》等。榷陶西江之后，唐英更有得天独厚之便利，别出心裁将墨龙移至瓷胎之上，以瓷为画，传世所见，唐英自制绘墨龙题材的笔筒存世数件，往往配书赋咏云龙诗句。因此，宫廷出具青云红龙画样，谕旨烧造，对此唐英比任何人都更具备艺术理解力，将之完美通过瓷器之特性展示出来。

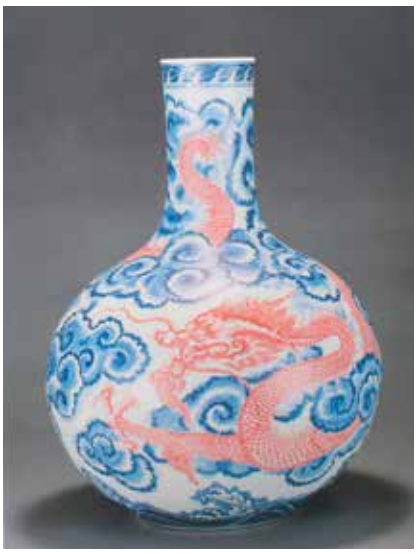
从艺术表现力的角度评述，御瓷上画龙与画云的难度差异体现在：前者可以具象表达，后者则是在抽象与具象之间结合，其实要完成后者更难，需要画师具备更高深的艺术功力。画云画雾，宜轻巧灵动，最忌讳笔滞、生硬。因此，要在坯胎上绘画表现出轻盈多变，尤其不易。唐英作为擅长绘墨龙画的人，自然深知这一点。

因此，唐英督陶期间，他对于绘画云龙题材的天球瓶和其他器物皆是百般用心去探究，借鉴中国古代绘画云雾的诸多技法一一来展示，例如染云法和空云法（图四、图五），就艺术效果而论，各有千秋。

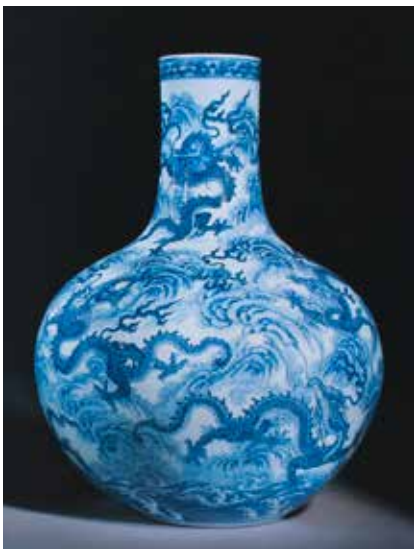
纵观本品与雍乾同一题材御瓷之比较，最为精妙之处则是本品的云雾画法之不同，并由此烘托诸龙之非凡气势，为其他同类所不及！本品正是运用了中国传统绘画云烟雾气另一个表达的手法——擦云法。

擦云法，是使用侧锋用笔擦出云态，使之厚重有体积感。步骤如下：先留出云的空白，再按云态擦淡墨，逐渐加深云阴影部分。将擦云法具体置换于坯胎之上应用，确实与纸本有所有不同。毕竟坯胎与宣纸在吸水之后的反应不同，墨水落纸之后，墨色会随着水分在宣纸上漫开，那种自然晕散的效果会层层叠加，云气朦胧的效果会比较容易呈现。而在坯胎之上，先以清水涂抹，让坯胎吸入适度水分，然后以小笔侧锋压平反复涂绘青花钴料，形成浓淡差异、深浅不同的视觉效果来彰显云雾的质感。在云块的边缘，再以极淡的青花料反复渲染烘托云块效果，营造出云雾的朦胧团状立体感。实际上擦云法是运用了皴擦与淡墨渲染相结合表现的画法。

待施好釉料之后，利用灰釉在高温烧造之中会产生轻度流动，从而带来釉里青花的轻度晕散，收获水墨模糊的效果，使观者感受到一种迷离、既真实又虚幻的韵味，此正是云雾所需要的表现特征。



图四　清乾隆 青花釉里红云海游龙大天球瓶
大清乾隆年制（硬篆）款　高48.5公分
1991年10月29日香港苏富比瓷器工艺品专场第192号拍品
染云法：即烘云法，水墨烘出云块，飘渺迷糊，墨色过渡混然



图五　清乾隆 青花“九龙在天”天球瓶
大清乾隆年制（硬篆）款　高52.2公分
2000年10月29日香港苏富比私人典藏明清御瓷与珍稀工艺品专场第4号拍品
空云法：细心经营云的外廓变化，要自然流动，云画虚，即留出空白。

本品的云雾使用擦云法表达，完全是摹仿陈容之法。如此特殊画笔，也是唐英引领御窑厂团队反复实验最终成功探索出来的技法，由此可见，唐英的艺术创新融合能力之高。雍乾之世，冶窑之士唯有唐英深谙变化之理，颇得抽添变通之道，以其才智，方有创烧本品成功之可能。

同时，画面另一大亮点是以釉里红勾画出宝珠和灵动飘逸的火焰，再以淡淡的青花料在宝珠周围晕染烘托，立体感十分强烈，构造出无比的视觉冲击力。此为匠心独运之处，如此艺术效果的“龙珠”堪称独步有清一代同类御瓷！

前文已提及，本品所绘云龙纹样为自陈容墨龙图而来，气韵生动，锋利的三趾龙爪尤为引人注目，具有鲜明的时代特征，此式龙纹常见于唐、宋、元、明工艺美术，清代则极为罕见，此时官窑几乎都为模式化的五爪龙，考其缘由，当是本品以陈容画作为粉本，是一件独特的「画意」御瓷。同时，目前所见永宣青花云龙纹天球瓶所饰云龙皆是三趾龙爪，因此，无论是摹仿陈容墨龙，还是摹仿永宣御器，皆用三趾龙爪更符合法度，由此可见，十八世纪宫廷摹古之风颇为考究。

对于如此特殊之珍罕佳器，内府当年必定专门为之，故检阅清宫档案，乾隆八年（西元1743年）有对之清晰记载：《乾隆八年各作成做活計清檔・造辦處活計庫》之“廣木作・闰四月”。（图六）

“閏四月初八日司庫白世秀副催总達子來说
太監高玉交
青花白地釉裡紅龍天球大罇一件、嘉窑天球大罇一件、哥窑撇口雙管大罇一件、
宣窑六方大罇一件、冬青暗花洋彩六方大罇一件・・・・・・
传旨着俱各配架座。欽此！

（於本年十月二十六日七品首領薩木哈將青花白地釉裡紅龍天球大罇一件・・・・・・，俱配得漆座持進交太監胡世傑呈進訖）”

本品胎釉与青花的时代特征，画面装饰彰显出来浓厚的雍正御瓷风格，都纷纷与清宫档案记载烧造时间乾隆八年相契合，确实是唐英督造之宫廷陈设佳器。

图六　《乾隆八年各作成做活計清檔・造辦處活計庫》之“廣木作・闰四月”档案记载

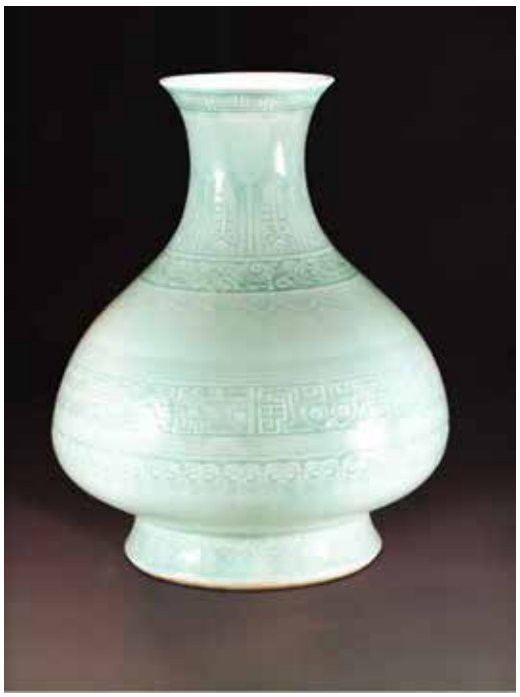
在乾隆朝众多高端御瓷之中，本品之写款出现十分独特而罕见的“软篆体”。其他同类云龙题材瓷器，最常见的是四边直角的四字或六字硬体篆书写款。清宫御瓷的软篆体写款，最早见于雍正，数量不多，主要集中在一些非常高级的颜色釉瓷器上使用。至于为何出现“软篆体”写法，原因暂不详，但可以肯定的是，如此写法，是内府必定有意为之。（图七）

无论是雍正朝还是乾隆朝，“软篆体”写款的书法艺术水平都是十分高超。本品写款“年製”二字与雍正时期常规篆书款（硬篆）的写法非常一致，彰显出浓厚的雍正朝气息，“大清乾隆”四字则是运笔圆润，结体柔美。此式写款是乾隆御瓷写款最为独特的，依据清宫档案分析，出现时间主要是在乾隆八年前后，瓷器的品类以颜色釉为主，也有青花釉里红和洋彩。目前初步统计，撰写此式软篆体写款的传世品，公私典藏领域应该也是在三十余件，较为珍罕，数量上往往最多是成对。凡是书写该式软篆体的瓷器，综合品质很高，器身内外细节处理非常到位。

图七 雍正硬篆款、雍正软篆款、乾隆软篆款、乾隆硬篆款比较图

图八　清乾隆 洋彩黄地洋花紋方瓶
典藏号：故瓷005104
台北故宫博物院藏
照片来自台北故宫博物院官网

https://digitalarchive.npm.gov.tw/Antique/Content?uid=28927&Dept=U



图九　清乾隆 青釉暗刻古铜器纹大壶
香港胡氏暂得楼旧藏 现藏上海博物馆
上海博物馆、首都博物馆、香港中文大学文物馆主编《暂得楼清代官窑单色釉瓷器》，香港中文大学文物馆出版，香港，2005年，第122-123页，图版44号

例如清宫旧藏【 清乾隆 洋彩黄地洋花紋方瓶】（图八）与香港胡氏暂得楼旧藏【清乾隆 青釉暗刻古铜器纹大壶】（图九），由以上两件实物，可以窥视此刻写款之高级。

本品之青花与釉里红二者俱佳，并属于此类御器的高端呈色水准，至为难得。

众所周知，青花和釉里红是两种不同的呈色剂，钴与铜，对烧成的温度和气氛要求不同，故二者同时烧制成功的难度极大。因为烧造釉里红比较特殊，对于窑炉的气氛要求很高，对于铜离子的活跃性，体现在对窑炉内温度和气氛的敏感。康熙以来景德镇烧造瓷器的窑炉为镇窑（蛋型窑），历年以来经验表明，一窑之中，只有两处窑位合适烧造釉里红器物，每一次釉里红器物要放在那两个窑位才有可能烧造成功，若放置其他位置必定是失败，因此，基于此，御窑厂需要向在御窑厂附近官古户（民窑者，其技术与官窑相近）租借窑位，将这些釉里红器物安置在他们镇窑的最佳窑位里面烧造。

康熙平定三藩以后，景德镇窑业随之步入一个历史新发展阶段，瓷器的品类日益丰富，针对不同品类的物理特性，烧造的匠人们慢慢探索和总结经验，其中火候与窑位至为关键。对窑位精准把握，也是景德镇清代烧造技术提高的重要体现，特别是唐英于雍正六年临镇以来，他积极处理好御窑厂与工匠关系，公私利益皆得到充分照顾，官民相互促进，双方共赢，租借民窑窑位更是双方深度融合的见证。根据唐英相关记载表明，雍乾之际御窑厂在厂内负责组织生产，烧造一项往往是有目的有针对性结合烧造品类的不同散给各窑户，租其对应的窑位烧造，以求最佳的烧造效果和最大的成品率，最后回御窑厂拣选上供。

由于釉里红在烧成过程当中氧化铜离子游离激烈，往往会有聚结和下垂现象，影响美观，出现纹饰漫漶不清之瑕疵，唐英竭力研发使得景德镇御窑厂烧造的釉里红技术成熟稳定，呈色鲜亮纯正。景德镇珠山御窑厂遗址早年出土唐英督陶时期试烧釉里红火照多枚（图十），充分见证了唐英在督陶之路倾注的无数心血和反复实验的无比艰辛。

康雍乾三朝御窑之中，凡是釉里红品类，皆有相同之特征：

一、全器上下，釉里红的发色绝对不会统一均匀发色，一定是色深色浅斑驳出现。

二、釉里红纹饰与釉面齐平甚至略微凹陷，此时期铜矿料多深入胎骨，结合良好，不会凸起。

三、仔细观看釉里红内部会出现诸多棉絮状结构，局部出现绿苔现象，绿苔是点状分布，不会呈现条状分布。

本品的釉里红完全符合以上三处核心特征，属于清代前期宫廷御瓷釉里红品类之卓越代表。

本品是融汇内府典藏宋人书画精粹与帝皇摹古情怀的宫廷杰作，属于最具“陈容墨龙画意”的雍乾御制云龙图瓷器，更加是目前私人收藏领域唯一可流通的乾隆朝软篆款青云红龙天球瓶。如此佳器，珍罕而不凡，上承宋人审美意蕴，下集唐英冶陶巧思，铸就于珠山昌水间，永流传四海天地中！

正面

后面

图十 唐英督陶时期釉里红试烧火照（立碑式）唐英学社藏　早年珠山御窑厂遗址出土

PROPERTY FROM THE RONALD R. MICHAUX ADMINISTRATIVE TRUST

24
A RARE AND IMPORTANT BLUE AND WHITE AND COPPER-RED 'DRAGON' VASE, *TIANQIUPING*
Qianlong six-character seal mark and of the period
The imposing globular body rising elegantly to a waisted cylindrical neck set off by a 'cloud collar' band over three splendid three-claw dragons with muscular bodies and flowing manes all contesting the elusive 'flaming pearl' on a field of steaming cloud flurries continuing up the cylindrical neck over roiling waves at the foot, a six-character Qianlong mark in underglaze blue centered in the recessed foot.
21 3/4in (55.2cm) high; 4 13/16in (12.3cm) diam of mouth; 6 3/4in (17.1cm) diam of foot

$400,000 - 600,000

清乾隆 《大清乾隆年製》篆書款 珍罕青花釉裡紅雲龍圖天球瓶

Provenance
Oriental Decor, Inc., Boston, Massachusetts, 29 October 1971
Rolly Michaux Gallery, Boston, Massachusetts
The Collection of Ron Rolly and Ronald R. Michaux

來源：
馬薩諸塞州波士頓市，Oriental Decor, Inc.，1971 年 10 月 29 日
馬薩諸塞州波士頓市，Rolly Michaux Gallery
Ron Rolly 及 Ronald R. Michaux 舊藏

"Hotel Vendome, Boston, Mass." The New York Public Library Digital Collections. 1898 - 1931.

Part of the private collection of Ron Rolly and Ronald Michaux, former art dealers and owners of the Rolly Michaux Gallery, this splendid vase was discovered in their Marlborough residence in 2023. According to receipt found in their home records, the vase was purchased on October 29, 1971, from Oriental Decor, Inc., a well-known Boston Newbury Street gallery then owned by Joe Rotti and Arthur Rabinowitz, and a destination for discerning collectors looking for fine art from China and Japan.

The Rolly Michaux Gallery appeared to share the same address in 1971. In 1975, Rolly-Michaux bought a gallery space nearby in the famed Vendome Hotel building, the site of a historic fire four years before, and then renovated as a posh gallery location. It remained a well-known gallery for collectors of European art until Ron Rolly's death, in 2020; Mr. Michaux then sold the space.

This spectacular vase has a nearly identical example in the Beijing Palace Museum Collection, published in *The Complete Collection of Treasures of the Palace Museum. Blue and White Porcelain with Underglaze Red (II)*, catalog no. 211, p. 231.

See a different execution of a 'dragon in clouds' *Tianqiuping* also in the Palace Museum Collection and published, *op.cit*, on the preceding page, catalog p. 230, no. 210. See the same steamy waves as the present lot on a two-dragon *meiping* published in Lu Zhangshen, ed., *Zhongguo Guojia Bowuguan gudai ishu xilie congshu*: *Zhongguo gudai ciqi yishu*, catalog no. 123, pp. 288-291, and another Yongzheng *meiping* formerly in the collection of Taji Shuichi collection published in *Treasures from Japan. Masterpieces of Chinese Ceramics from Yamanaka & Co., Ltd. and Other Japanese Collections* （東瀛遺珠：山中商會及日本舊藏名窑瓷器）, Beijing, 2019, catalog no. 86, pp. 218-219.

As recorded by Huang Qinghua in his extensive essay preceding this lot, dragon-decorated *tianqiuping* in underglaze blue and copper red were rare and varied in design; all were spectacular achievements of the Jingdezhen kilns in the Yongzheng and Qianlong periods. Extremely difficult to successfully fire due to their size and the volatility of the copper-red glaze, the few extant are prized by collectors. See a Yongzheng mark and period single dragon *tianqiuping* sold Christie's, Hong Kong, 30 November 2023, lot 2840; another single dragon vase, Qianlong, sold Sotheby's, Hong Kong, 16-17 May 1989, another Qianlong single dragon vase sold at the American Art Galleries, 27 December 1920, lot 387.

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

25
A FINE AND RARE TIANBAI-GLAZED HEXAGONAL PETAL-LOBED BOWL
Yongzheng six-character seal mark in underglaze blue and of the period
Expertly potted, each lobe and the supporting base defined by a deep groove to simulate an open blossom and covered overall with a transparent glaze, an underglaze blue six-character Yongzheng mark beneath the elegant foot ring.
9in (22.8cm) diam; 4 3/4in (12.2cm) diam foot

$60,000 - 80,000

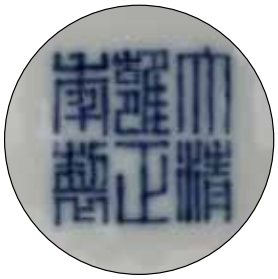
清雍正 《大清雍正年製》篆書款 甜白釉六方碗

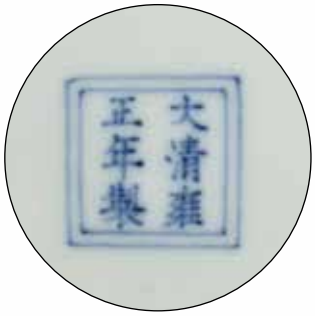
Provenance
Christie's, Hong Kong, 1 November 2004, lot 1155

來源：
香港佳士得，2004 年 11 月 1 日，拍品編號 1155

This stunning bowl is steeped in the antiquarian spirit of the Yongzheng emperor, looking back to Song mallow-form prototypes and to the Yongle 'sweet white' wares of the early Ming. At the same time, this lot reflects his interest in innovation, in its broad, elegantly angled lobes and delicately modeled petal-form edges. See one other smaller (7.5cm high) exquisite example in the Zhuyeutang collection, published in the exhibition catalog *Mille ans de Monochromes. Vaisselle Sacree et Profane des Empereurs de Chine. Les collections Baur et Zhuyuetang*, Fondation Baur, 5 Continents Edition, Milan, 2018, catalog no. 189.

The enameled version of this form can be found decorated in Yongzheng famille rose, copper red and doucai examples. See a floral bowl, published in the Min Chiu Society exhibition *Splendour of the Qing Dynasty*, Hong Kong Museum of Art, Hong Kong, 1992, catalog no. 184, sold at Christie's Hong Kong April 26, 2004, and a bowl in the Victoria and Albert Museum, London, accession no. 599-1907 from the Julia C Bulland bequest, painted in copper red with bats.





PROPERTY FROM A PRIVATE CANADIAN COLLECTOR

26
A 'CLAIR DE LUNE'-GLAZED DISH
Yongzheng six-character mark within double square and of the period
The finely potted shallow dish rising from a circular foot and flared rim, covered on the interior and exterior with a delicate pale blue glaze thinning to white at the rim, the six-character Yongzheng mark enclosed in a double square.
6 3/8in (16.2cm) diam

$12,000 - 18,000

清雍正 《大清雍正年製》雙方框款 天藍釉小盤

Provenance
Acquired in Hong Kong, by repute, and thence by descent

來源：
傳購於香港，後於家族內傳承

For a similar dish, see a pair in the exhibition *Imperial Chinese Porcelain, Ceramics and Works of Art*, Marchant, London, 2013, cat. no 27. See another pair in the Percival David Collection, now in the British Museum published in the *Illustrated Catalogue of Ming and Ch'ing Monochrome* London, 1973, Section 6, nos B560 and 561. See also a pair of similar dishes in P.Y. K Lam, *Shimmering Colours: Monochromes of the Yuan to Qing Periods, The Zhuyuetang Collection* Hong Kong, 2005, p. 140, no. 72.

See a slightly smaller related dish sold Christie's New York, 14 September 2017, lot 743; another sold by Sotheby's New York, 23 September 2020, lot 549.

PROPERTY FROM AN IMPORTANT AMERICAN PRIVATE COLLECTION

27
A RARE CARVED CELADON-GLAZED 'PHOENIX AND *CHILONG*' BOTTLE VASE
Yongzheng six-character seal mark and of the period
Raised on a small, flared foot supporting the globular low-set body rising to eight-petal flower head forming a 'lotus' mouth, the body superbly carved and molded with a two splendid phoenix, each capturing a leafy stem in its beak and paired with an elegant *chilong* amidst undulating floral scrolls issuing leafy tendrils as they cavort with wings and split tails outstretched under a cloud-collar and keyfret band set off by a pair of lion mask and ring bosses, the slender neck carved with stiff lappets separated by a single bow string from a tight, elegant cloud collar enclosing 'precious jewels' under the petal-lobed band at the rim, the masterfully-carved surface all under a fine pale sea-green celadon glaze stopping evenly at the foot ring and repeated on the recessed foot, the six-character Yongzheng seal mark in underglaze blue.

11 1/8in (30.2cm) high

$400,000 - 600,000

清雍正 《大清雍正年製》篆書款 粉青釉刻花鸞鳳螭龍紋花口長頸瓶

Provenance
Collection of Robert Skelton (1929-2022) (Keeper of the Indian Department at the Victoria & Albert Museum, London), by repute, and thence by descent
Acquired from the above

來源：
傳 Robert Skelton (1929-2022) 舊藏（倫敦維多利亞及艾爾伯特藝術博物館前任印度藝術策展人），後於家族內傳承
現任藏家自上述購得

The present vase harmoniously combines the Yongzheng emperor's (r. 1722-1735) refined aesthetic with his reverence for antiquity and penchant for artistic innovation.

The vase's essential form derives from Han dynasty bronze wine vessels (hu) with elongated pear-shaped bodies and 'garlic'-form mouths, such as the one from Michael Goedhuis sold in our London rooms, 17 May 2023, lot 302. These archaic precedents were cast in metal for ritual use and their surfaces were unadorned.

In the Ming dynasty, artisans revived the ancient shape and created fresh interpretations in bronze and porcelain. The latter were typically painted underglaze blue or overglaze enamels with contemporaneous subjects such as figural scenes, scrolling lotus, dragons amidst flowers, or fishponds. The bulbous mouths of these vases ranged from smooth to lobed to 'lotus bud' form.

The present vase draws upon both historical precedents by closely following the silhouette of Han dynasty versions, while adopting the porcelain medium and 'lotus' mouth of Ming dynasty vases. The treatment of the surface, however, is a distinct expression of the Yongzheng emperor's taste. The swelling lower body is finely carved in relief with archaistic phoenix and chilong amidst scrolling vines, all below a band of upright leaves, and an upper band of Buddhist flames within lappets. Two additional archaistic flourishes adorn the sides in the form of mock mask-and-ring handles. Through the blending of design elements from different periods, the vase conveys the Emperor's ability to harmonize the past with the present. Meanwhile, the lotus and flames symbolize his religious beliefs.

The richly carved surface is bathed under a lustrous celadon glaze that unifies the composition and imparts a sense of restraint and serenity. The choice of color nods to the celebrated imperial monochrome wares of the Song dynasty, which drew their chromatic inspiration from jade, a material associated with virtue and purity since antiquity. Through each of these aesthetic choices, the present vase encapsulates the Yongzheng emperor's erudition and the principals that guided his governance of the Qing empire.

Only one other vase of this design is known, which appears to be the mate to the present example. It was preserved in the Qing Court Collection and now resides in the Beijing Palace Museum (coll. no. 故00151998), viewable on the Museum's website, and illustrated in illustrated in *Kangxi, Yongzheng, Qianlong, Qing Porcelain from the Palace Museum Collection*, Hong Kong, 1989, p. 270, pl. 99.

Monochrome-glazed versions of this vase embellished only with the 'lotus' mouth and mock handles, and no further adornment, were also produced for the Yongzheng emperor. See three celadon-glazed examples, including one in the Beijing Palace Museum (coll. no. 故00151915); one included in the exhibition Chinese Ceramics, Tokyo National Museum, Tokyo, 1994, cat. no. 331; and one in the *Baur Foundation, Museum of Far Eastern Art, Geneva, exhibited and published in Mille ans de Monochromes. Vaiselle sacree et profane des empereurs de Chine*, Fondation Baur, 5Continents Editions, Milan, 2018, p. 194, cat. no. 69. The collection of the Beijing Palace Museum also contains a 'robin's egg'-glazed version (coll. no. 故00148947). Three vases of this form belong to the Victoria and Albert Museum, London, including a 'tea dust'-glazed version (coll. no. C.132-1939) from the Eumorfopolous Collection; a red-hued flambé-glazed vase (coll. no. C.382-1910) from the Salting Bequest; and a 'robin's egg'-glazed example (coll. no. 601&A-1907) given by Mrs. Julia C. Gulland.

Yongzheng mark and period 'lotus'-mouth vases are extremely rare on the market. The only known example to be offered at auction in recent years is a blue and white vase painted with composite floral scroll, sold three times at Sotheby's Hong Kong: 15 May 1990, lot 135; 29 April 1997, lot 408; and 8 April 2011, lot 3117. See also a Yongzheng mark and period moonflask similarly carved to the present vase with archaistic chilong and scrolling vines under a celadon glaze sold at Christie's, Hong Kong, 31 October 2000, Lot 876.

PROPERTY FROM ANOTHER OWNER

28
A DOUCAI 'DRAGON AND PHOENIX' PLAQUE
Yongzheng six-character mark within double circle and of the period
Originally a charger now with rim and foot reduced, finely decorated with a dragon and a phoenix flanking a flaming pearl at the center, the reverse with a *Da Qing Yongzheng nian zhi* within double-circle in underglaze blue.
10 9/16in (26.8) diam; 12 3/4in (32.4cm) diam with wood frame

$15,000 - 25,000

清雍正 《大清雍正年製》雙圈楷書款 斗彩龍鳳紋大盤殘件

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

29
A DOUCAI 'PEACH' DISH
Yongzheng six-character mark and of the period
With shallow rounded sides, the interior well decorated in underglaze blue with a tree bearing nine large peaches growing from behind a garden rock with sprigs of *lingzhi* growing close by, the peaches and *lingzhi* highlighted with shaded red enamel, the leaves and grasses finished in two shades of green enamel, all enclosed within a double circle, with double line border round the rim, the exterior decorated with eight cranes in various poses in underglaze blue with red enameled crests, the six-character mark enclosed within double rings and centered on the glazed base.
71/4in (18.4cm) diam; 4 7/8in (12.4cm) diam (foot)

$30,000 - 50,000

清雍正 《大清雍正年製》雙圈楷書款 斗彩九桃仙鶴紋盤

Provenance
Bonhams, Hong Kong, 29 May 2008, lot 572 (one of a pair)

來源：
香港邦瀚斯，2008 年 5 月 29 日，拍品編號 572（其一）

The auspicious symbols on this dish all relate to longevity. The peach tree has been considered sacred in China since ancient times and its wood was believed to be able to avert evil. According to legend, the Queen Mother of the West, Xiwangmu, had a peach tree which conferred immortality on anyone eating one of its peaches. Cranes are companions to Shoulao, the god of longevity, and are closely associated with immortals, serving as their mounts, and are believed to live for a thousand years. *Lingzhi* is valued for its medicinal properties and in ancient times, was believed to be able to revive the dead. Nine peaches appear on this dish, with nine being homophonous with the word for eternity, and eight cranes symbolize the eight Immortals, who are often depicted with Shoulao in pieces intended as birthday gifts. This dish with its longevity motifs were almost certainly intended to be used at a birthday celebration.

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

30
A MAGNIFICENT SET OF EIGHT FAMILLE ROSE BUDDHIST EMBLEMS
Qianlong four-character seal marks and of the Period
All splendidly rendered with a circular medallion each enclosing one discrete symbol of the 'Bajixiang' ('Eight Precious Symbols") including twin fish, lotus flower, parasol, wheel of law, canopy, conch shell, vase and endless knot painted in brilliant enamels, each borne by an elegant lotus pod finely detailed with lotus seeds on a turquoise ground and supported by a central vertical openwork post molded with a chevron stem and openwork leaves and scrollwork set into a domed base enameled with rose and blue lappets above a pale blue keyfret border, the base inscribed with an iron red Qianlong seal mark.
9 1/2in (24.1cm) high each; 3 1/2in (8.8cm) diam base each
(8).

$350,000 - 500,000

清乾隆 《乾隆年製》紅款 粉彩八吉祥成組

Provenance
Christie's Hong Kong, 28 November 2006, lot 1617

來源：
香港佳士得，2006 年 11 月 28 日，拍品編號 1617

The present set of altar ornaments in the form of the Eight Buddhist Emblems (bajixiang) were made for use in temples or chapels. The Qianlong emperor (r. 1736-1795) was an ardent follower of Tibetan Buddhism. Throughout his reign, he commissioned the construction and renovation of monasteries and temples, and the production of thousands of ritual implements and works of art for use in sacred spaces and for private devotional practice. This included the creation of ceremonial objects for new chapels and shrines within the imperial palaces of Forbidden City and the Yuanmingyuan, as well as for the Chengde summer residence.

This set of altar emblems bearing the imperial mark would have been specially crafted for his personal use, or perhaps as a gift for an important family member, such as his mother the Empress Dowager Xiaosheng (1691-1771), who was especially devout.

The design of the present set of Buddhist Emblems synthesizes Chinese and Tibetan decorative elements, and was based on metal versions gifted to the Qing Court by Tibetan religious leaders. An early example of a such a set appears in an oil portrait of the Kangxi emperor (r. 1662-1722) published in Qingdai gongting huihua/Court Painting of the Qing Dynasty, Beijing, 1992, pl. 14, now preserved in the collection of the Palace Museum, Beijing. The portrait shows the Emperor late in his life seated behind a low kang table and holding a beaded rosary in

one hand. On the kang eight polychrome Buddhist altar emblems are arranged in a line. Each emblem is positioned atop a pink lotus blossom emerging from a blue vase-form stand. A faux ribbon is tied around each emblem as an embellishment. The inclusion of these altar ornaments in an imperial portrait, indeed one of the only such portraits executed in oil, indicates the importance placed on this set of ritual objects.

Sets of emblems following this design were then produced at the Qing Imperial Workshops and private workshops in a variety of mediums. See, for example, a set of eight gilt-metal Buddhist Emblems produced for the Empress Dowager Xiaosheng's birthday during the Qianlong period, now in the Beijing Palace Museum (coll. no. 故00011421) and viewable on the Museum's website. Each emblem in the set is embellished with precious stones, kingfisher feathers, and polychrome enamel. The Palace Museum Collection also includes two additional full sets of embellished gilt-metal Buddhist Emblem altar ornaments (coll. nos 故00116958 and 故00117793), the latter of which features a mandorla-like ring encircling each emblem, similar to the painted ring enclosing each emblem in the present porcelain set.

Buddhist Emblem altar ornaments were also produced in jade. The Palace Museum in Beijing contains complete sets of the Eight Buddhist Emblems and the Seven Royal Treasures (qizhenbao) carved from spinach-green jade supported on elaborate inlaid zitan stands , which are illustrated in *The Complete Collection of Treasures of the Palace Museum, Jadeware (III)*, Hong Kong, 1995, pp 138-140, no. 114, and pp 142-144, no. 116. See also a full set of celadon jade Buddhist Emblems sold at Christie's, Hong Kong, 28 May 2021, lot 2723.

A number of famille-rose porcelain Buddhist Emblems bearing the imperial seal of the Qianlong emperor have survived, but only four complete sets of the Emblems are known (including the present example). The other three sets vary slightly in their decoration, but generally conform to the same composition. They have, respectively, been brought to market at Sotheby's, Hong Kong, 29 October 2001, lot 607; Christie's, Hong Kong, 29 April 2002, lot 535; and in the same rooms, 28 November 2005, lot 1619.

Individual Qianlong seal mark and period Buddhist Emblem altar ornaments have sold at Sotheby's, New York, 19 September 2007, lot 414 ('canopy' and 'blossom' emblems); and in their Hong Kong rooms, 9 October 2012, lot 3110 ('wheel of law' emblem). Five further Emblems, drawn from three different set, are now in the collection of the Shanghai Museum, and published on the Museum's website.

(interior view)

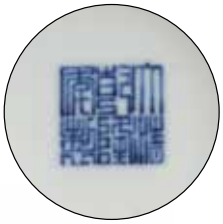
PROPERTY FROM A PRIVATE U.S. COLLECTION

31
A LARGE IRON-RED AND UNDERGLAZE-BLUE 'DRAGON' BOWL
Qianlong six-character seal mark and of the period
Finely potted with deep rounded sides and everted rim, the exterior painted in underglaze-blue a continuous frieze of a winged dragon, chimeras, horses, and sea creatures, the background painted with cresting waves in iron-red, all between a band of keyfret in underglaze-blue around the rim and at the straight foot, the interior similarly decorated with a center medallion of winged dragon over the sea, the Qianlong six-character seal mark at base.
8 3/8in (21.5cm) diam; 3 3/4in (9.8cm) high

$8,000 - 12,000

清乾隆 《大清乾隆年製》篆書款 青花樊紅海水龍紋大碗

See an identical bowl sold at Christie's, Hong Kong, 2 December 2015, *Important Chinese Ceramics and Works of Art*, lot 3201



PROPERTY FROM A PRIVATE CANADIAN COLLECTOR

32
A GE-TYPE PEAR-SHAPED VASE, *FANGHU*
Qianlong seal mark and of the period
Modeled on the form of an archaic bronze *fanghu*, the facetted pear-shaped vessel molded in high relief on the front and back with a large peach-form panel set off by paired square lug handles, the surface covered overall with a pale grey glaze exhibiting a network of dark grey and gold 'thread' crackles extending to the rectangular base covered with a brown dressing and enclosing the six-character Qianlong seal mark in underglaze blue.
12 3/8in (31.4cm) high

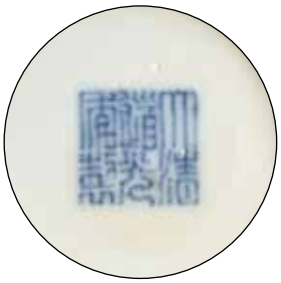
$40,000 - 60,000

清乾隆 《大清乾隆年製》篆書款 仿哥釉桃形開光貫耳方壺

Provenance
Acquired by the father of the present owner, and thence by descent

來源：
由現任藏家的父親購入，後於家族內傳承

This vase exemplifies the fascination with archaism held by Qianlong emperor and the Qing court, both in its form, based on Zhou and Han dynasty bronze vessels, and in the *ge* glaze of the Southern Song dynasty employed. For a related example, see Christie's New York September 24, 2021, lot 871, and another sold on September 3, 2015, lot 3248.



PROPERTY FROM VARIOUS OWNERS

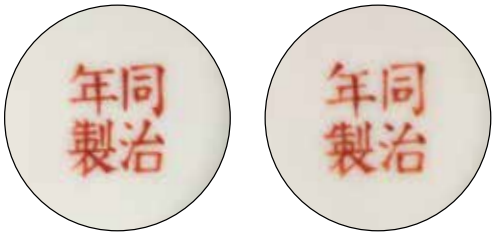
33
A CORAL-GROUND FAMILLE ROSE 'PEONY' BOWL
Daoguang six-character seal mark and of the period
Finely decorated with three registers of pink 'peony' over yellow ground, each framed by scrolling plants with blue flowers, the deeply rounded body supported by a short straight foot, the underside with a Daoguang six-character seal mark in underglaze blue.
4 5/16in (10.9cm) diam

$20,000 - 30,000

清道光 《大清道光年製》篆書款 粉彩珊瑚地開光牡丹紋盌

Compare the very similar coral-ground famille rose bowl, Daoguang six-character seal mark and of the period, purchased in 1879 by the Metropolitan Museum of Art, illustrated on the museum's website, accession number 79.2.1179.

A few similar examples came up at auction in recent years. See Sotheby's New York, 11 Sep 2019, lot 604; and Christie's New York, 23 Mar 2018, lot 790.



PROPERTY FROM VARIOUS OWNERS

34
A PAIR OF YELLOW-GROUND FAMILLE ROSE 'MAGNOLIA' CUPS
Tongzhi four-character marks in iron red and of the period
Each decorated with three rows of neatly arranged floral sprays, the bell-shaped cup supported on short ring foot, the base with an iron-red *Tongzhi nian zhi* mark written in standard script.
3 5/8in (9.2cm) diam; 2 9/16in (6.5cm) high each
(2).

$3,000 - 5,000

清同治 《同治年製》紅款 粉彩黃地木蘭花卉紋杯成對

PROPERTY FROM A PRIVATE MANHATTAN COLLECTOR

35
A CELADON-GLAZED SQUARE TWO-HANDLED HU-SHAPED VASE
Guangxu six-character mark in underglaze blue and of the period
Of square baluster shape with rounded corners, molded on each main facet with a raised peach-shaped panel, standing on a short foot and rising to a slightly waisted neck flanked by a pair of upright tubular handles, all under an even celadon glaze, a six-character mark to the base.
11 5/8 in (29.5cm) high

$7,000 - 10,000

清光緒 《大清光緒年製》楷书款 粉青釉桃形開光貫耳方壺

Provenance
Christie's Paris, 23 June 2020, lot 125

來源：
巴黎佳士得，2020 年 6 月 23 日，拍品編號 125

PROPERTY FROM A PRIVATE CANADIAN COLLECTOR

36
A COPPER-RED-DECORATED 'NINE DRAGON' CHARGER
Tongzhi/Guangxu period, Chuxiugong four-character seal mark
Finely painted with a central medallion of a fierce fronted five-claw dragon poised to grasp a flaming pearl amidst flame-shaped clouds, surrounded by four further dragons engaged in their own pursuits at the well and on the exterior, the base with a four-character *Chuxiugong zhi* mark in underglaze blue beneath the foot ring.
18 7/8in (47.8cm) diam

$20,000 - 30,000

清同治/光緒 《儲秀宮製》篆書款 礬紅九龍大盤

Provenance
Acquired by the father of the present owner, and thence by descent

來源：
由現任藏家的父親購入，後於家族內傳承

See a closely related example in the Nanjing Museum, published in *Imperial Kiln Porcelain of Qing Dynasty - Gems of Collections in the Nanjing Museum*, Shenzhen, 1998, p. 51, no. 49. See also a nearly identical example sold Christie's, Hong Kong, November 28, 2018, lot 2971.

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

37
A PAIR OF ENAMELED 'LANDSCAPE' BOWLS
Xianfeng six-character iron red marks and of the period
Each delicately painted with a continuous scene of an elaborate dwelling complex by a waterway in a spring landscape, the multiple buildings set against distant blue-tinged hills and surrounding by lush gardens and flowering trees rendered in subtle shades of colorful enamels, the base with a Xianfeng six-character mark in iron red.
4 7/8in (12.3cm) diam; 1 3/8in (3.5cm) diam of foot
(2).

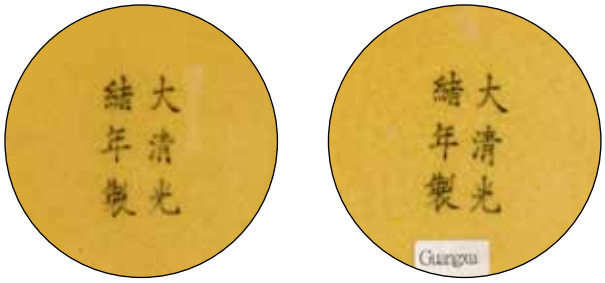
$30,000 - 50,000

清咸豐 《大清咸豐年製》紅款 淺絳彩山水風景圖碗成對

Porcelain of this quality from the Xianfeng period is relatively rare during this short period. The Taiping rebellion caused the destruction of the Imperial kilns at Jingdezhen in 1855, and they were not rebuilt until 1866, making porcelain production during this time a scant four years. Painted in the *qianjiang* style of painting, lead by Cheng Men (1833-1908), with his interest in the landscape of the Yuan masters, these exquisite bowls would have appealed to the literati taste of the Jiangnan merchants and of court taste at the time.*

See a landscape dish in the Hong Kong exhibition *Ch'ing Polychrome Porcelain*, Hong Kong, 1977, cat. no. 112, then sold Christie's, London, July 15, 1981, lot 18. A jardiniere reminiscent of this theme, part of the Palace Museum, Beijing collection, is published in *The Complete Collection of Treasures in the Palace Museum. Porcelains with Cloisonne Enamel Decoration and Famille Rose Decoration*, Hong Kong, 1999, pl. 220. See a massive *qianjiangcai* enameled 'One Hundred Deer' vase by Cheng Men, rendered with an elegant landscape and dated by inscription to 1877, Sold Bonhams, San Francisco, June 23, 2015, lot 7291.

(two views)



PROPERTY FROM ANOTHER OWNER

38
A PAIR OF SCALLOP-RIMMED YELLOW AND GREEN ENAMELED 'DRAGON' DISHES
Guangxu six-character marks and of the period
Each decorated with a frontal-facing dragon at the well, encircled by two dragons chasing flaming pearls, the exterior wall similarly decorated, the base with an aubergine *Da Qing Guangxu nian zhi* mark written in standard script.
5 3/8in (13.7cm) diam each
(2).

$3,000 - 5,000

清光緒 《大清光緒年製》款 黃地綠龍菊瓣口小盤成對

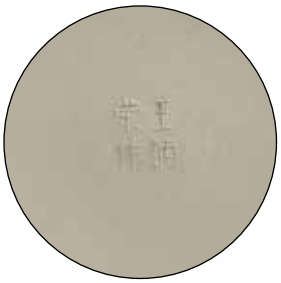
PROPERTY FROM A EUROPEAN GENTLEMAN

39
A MINIATURE GUAN-IMITATION CELADON VASE WITH LUG HANDLES, *TOUHU*
Ming/Qing Dynasty
Derived from the bronze 'arrow vase' prototype, the lobed globular body surmounted by a tall cylindrical neck, the upper part of the neck flanked by a pair of tubular lug handles, covered inside and out a thick layer of translucent sea-green glaze with networks of crackles, the neatly pared foot rim unglazed, showing the dark brown stoneware body.
4 3/8in (11cm) high

$5,000 - 8,000

明/清 仿官釉青瓷投壺小瓶

39



40

PROPERTY FROM ANOTHER OWNER

40
A WHITE MOLDED AND CARVED BISCUIT PORCELAIN VASE
19th century, Wang Bingrong mark
Finely decorated with a 'river and landscape' scene, the pear-shaped body rising from a thick splayed foot to the cylinder neck and gently flared mouth, the base with a raised four-character mark Wang Bingron *zuo*.
15 3/4in (40.2cm) high

$2,500 - 3,500

十九世紀 《王炳榮作》款 模刻山水圖白瓷瓶

(two views)

PROPERTY FROM A NEW YORK PRIVATE COLLECTION

41
A RARE DEHUA BLANC DE CHINE FIGURE OF A SEATED GUANYIN
Impressed He Chaozong gourd mark, 17th century
The demure 'Goddess of Mercy' seated *lalitasana* in voluminous robes, her left arm resting on a three-legged stool and holding a *ruyi* scepter with beaded jewel, her right hand placed on her knee with fingers delicately posed over an exposed left foot, the small oval shaped head crowned with a chignon falling to plaited locks over her shoulders, a double-gourd *He Chaozong* seal mark impressed into the lower back of her robe.
8 1/2in (21.6cm) high

$15,000 - 20,000

十七世紀 何朝宗葫蘆印款 德化白瓷觀音坐像

Provenance
Chinese Porcelain Company, New York, No. P. 7322, according to label
Sarah Bell Gambrell

來源：
紐約 Chinese Porcelain Company，編號 P. 7322，根據標簽
Sarah Bell Gambrell 舊藏

See Christie's, New York, 24 March 2011, lot 1161, for a larger model seated *lalitasana* holding a scroll, and another of the same pose as the present lot, sold Christie's, New York, 14 October 2009, lot 378. See Rose Kerr and John Ayers, *Blanc De Chine. Porcelain from Dehua*, Chicago, Art Media Resources, 2002, Fig. 11 for a similar but later dated model.

(two views)

PROPERTY FROM A NEW YORK PRIVATE COLLECTION

42

A DEHUA BLANC DE CHINE FIGURE OF A FEMALE IMMORTAL
Possibly by Su Xuejin (1869-1919), *boji yuren* stamped mark
The stately Daoist figure standing on a rocky outcropping in wind-swept robes holding a covered amphora as she gazes toward a tall crane holding a *lingzhi* in its beak, the elegant immortal captured with an elaborate chignon embellished with a phoenix hairpin and peony blossom, a double-gourd *Dehua* seal and a *Boji yuren* square seal impressed in the back of her robe.
15 1/4in (38.7cm) high (stand).

$10,000 - 15,000

或為蘇學金（1869-1919） 《博及漁人》款 德化白瓷寶瓶仙鶴仙姑立像

See John Ayers, *Blanc De Chine, Divine Images in Porcelain*, New York, China Institute Gallery, 2002 p. 119, no. 70. For another model attributed to Su Xuejin, with close parallels in the headdress, robes and modelling in The Metropolitan Museum of Art, *Magu* with deer, illustrated on the museum's website, accession number 34.13.

(two views)

PROPERTY FROM A NEW YORK PRIVATE COLLECTION

43
AN IMPRESSIVE DEHUA BLANC DE CHINE FIGURE OF GUANYIN
18th/19th century, *Bo ji yuren* stamped mark
Standing on a cloud-form base, holding a scroll in her left hand, her right hand raised in greeting, her hair brought up in an elegant chignon and trailing in plaits down her shoulders over a short cape and voluminous robes, her eyes downcast and framed by a lotus ornament in her hair and jeweled necklace at her chest, the figure finely modeled and with a four character *Boji yuren* (virtue extends to all, even fisherman) 'Fisherman' mark on the back.
15 1/2in (39.3cm) high

$7,000 - 9,000

十八/十九世紀 《博及漁人》款 德化白瓷觀音立像

(two views)

PROPERTY FROM A NEW YORK PRIVATE COLLECTION

44

A LARGE AND IMPRESSIVE DEHUA BLANC DE CHINE STANDING FIGURE OF GUANYIN

19th/20th century, *boji yuren* stamped mark, Su Xuejin school

Shown holding a carp in her basket and standing on a lotus blossom emerging from a sea of foaming waves, the stately voluminous robes splendidly draped over her slender form, her downcast eyes framed by a double chignon set off by a lotus crown and plaited locks falling gracefully on either side of her jeweled chest, the lower section of her robes adorned with further lotus-embellished jeweled tassels, a double-gourd *Dehua* and square *boji yuren* seal impressed on the back of her robe.

18 3/4in (47.7cm) high (stand).

$15,000 - 20,000

十九/二十世紀 《博及漁人》款 蘇學金派 德化白瓷魚藍瓷觀音立像

The iconography has received various interpretations. According to Donnelly, the Miao-shou legend depicted here shows Guanyin in this role, saving the son of the Dragon king who transformed himself into a carp. He was caught by a fisherman and about to be sold in the market, when Miao-shou arranged to have him bought and released. See P.J. Donnelly, *Blanc de Chine. The Porcelain of Tehua in Fukien*, New York, Frederick A. Praeger, pp. 152-53; and plates 147c, 148a and 152E.

(two views)

PROPERTY FROM A NEW YORK PRIVATE COLLECTION

45
A DELICATE DEHUA BLANC DE CHINE SEATED FIGURE OF GUANYIN
17th/18th century, gourd seal of He Chaochun
Seated *lalitasana*, her left hand holding a scroll and resting on her right hand and knee, the diminutive figure dress in an elegantly draped robe exposing her jeweled chest and right foot and setting off her small head and downcast eyes framed by a tightly wound chignon embellished with jewels, an impressed *He Chaochun* double-gourd seal on the back of her robe.
5 1/2in (14cm) high

$8,000 - 10,000

十七/十八世紀 《何朝春》葫蘆印款 德化白瓷觀音坐像

See a closely related example in John Ayers, *Blanc de Chine. Divine Images in Porcelain*, New York, China Institute Gallery, 2002, no. 14, p. 83, and Rose Kerr and John Ayers, *Blanc de Chine. Porcelain from Dehua*, Chicago, Art Media Resources, 2002, catalog no. 6.

PROPERTY FROM A NEW YORK PRIVATE COLLECTION

46
A RARE PAIR OF TURQUOISE-GLAZED PORCELAIN MONTEITH BOWLS
Kangxi
Of oval shape with lambrequin rims, the exterior incised with birds among tree peonies and narcissus, the decoration set off by molded mock lion-mask and ring handles and covered overall with a deep turquoise glaze.
7in (17.8cm) across; 3 3/8in (8.6cm) high
(2).

$8,000 - 12,000

康熙 土耳其藍釉雞尾酒碗成對

Provenance
Vermeer & Greggs Collection, Los Angeles, No. 528
Estate of Michael L. Vermeer (1947-2015), February 6, 2017
Joanie's House of Treasures, Barrie, Ontario, Canada (Joanies Antique Canada)
Private American Collection.

來源：
洛杉磯 Vermeer & Greggs 舊藏，編號 528
Michael L. Vermeer (1947-2015) 遺產，2017 年 2 月 6 日
加拿大安大略省 Barrie 市，Joanie's House of Treasures 古董行
美國私人收藏

Monteith bowls were a form introduced in the 17th century, predominantly found in silver, as a basin in which to cool wine glasses by resting each stem in the notch with the bowl of each glass in ice water. Porcelain models are rare. See a Kangxi blue and white porcelain model in The Metropolitan Museum of Art collection, object no. 1978.503, gift of Mildred R. Mottahedeh.

PROPERTY FROM AN AMERICAN COLLECTOR

47
A LARGE FLAMBÉ GLOBULAR VASE
19th century
The pear-shaped body rising from a circular foot and tapering to a narrow neck, covered overall by a rich glaze of reddish-purple and milky blue, the base covered in a brown wash.
20in (50.8cm) high

$4,000 - 6,000

十九世紀 爐鈞釉長頸大瓶

PROPERTY FROM A PRIVATE SPANISH COLLECTION

48
A RARE AND UNUSUAL FLAMBE-GLAZED VASE
Incised Qianlong seal mark
The low-set pear-form body rising from a short foot to a mid-point set off by a wide channeled bow-string band and tapering inward to a narrow neck set off by three ring handles below the everted mouth, the surface cover with a rich flambe glaze streaking to purple at the handles, neck and mouth, the six-character Qianlong seal mark carved into the the mottled iron brown glazed foot.
4 3/8in (11.1cm) high

$5,000 - 7,000

《大清乾隆年製》款 爐鈞釉三繫瓶

For a nearly identical example see Christie's Hong Kong 30 May 2022, lot 2871, Property of an Asian Collector, which was exhibited at the Capital Museum, Beijing, *Treasures of Hong Kong, The 20th Anniversary of Hong Kong Handover*, Catalogue no. 78. A slightly larger example in celadon glaze is part of the Palace Museum Collection, Beijing, illustrated in *The Complete Collection of the Treasures of the Palace Museum: Monochrome Porcelain*, Shanghai, 1999, p. 144, no. 131.

Property from the Philadelphia Museum of Art
Sold to benefit acquisition funds
Lots 49-55

PROPERTY SOLD WITH THE APPROVAL OF THE TRUSTEES OF THE PHILADELPHIA MUSEUM OF ART TO BENEFIT ACQUISITION FUNDS

49 ¤
A PAIR OF BLUE-ENAMELLED, GILT AND SEPIA DECORATED PISTOL-HANDLED URNS AND COVERS
Qianlong/Jiaqing, 1780-1810
Each modeled in a European neo-classical style, the urn supported on a *faux-bois* square base and molded and painted on each side with oval cartouches with sepia European landscape scenes and molded laurel swags trailing from the upright pistol-grip handles below the low waisted neck and shallow domed covers with bud finials.
26 x 11 1/2in (66 x 29.2cm) each
(2).

$8,000 - 12,000
No Reserve

清乾隆/嘉慶 1780-1810 年 開光描金畫琺瑯槍柄耳蓋罐成對

Provenance
Gift of Philip B. Hoppin, 1984
Philadelphia Museum of Art, 1984-present

來源：
Philip B. Hoppin 贈於 1984 年
費城藝術博物館，1984 年至今

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

PROPERTY SOLD WITH THE APPROVAL OF THE TRUSTEES OF THE PHILADELPHIA MUSEUM OF ART TO BENEFIT ACQUISITION FUNDS

50 ¤
A FINE ENAMELED 'BIRDS AND BUTTERFLIES' FISH BOWL
Yongzheng-Qianlong, circa 1730-1740
Brilliantly painted in bright enamels with two colorful birds to each side, perhaps white-browed wood swallows, one holding an insect in its beak and both clutching to thorny tree branches amidst large peony heads and buds, divided by bands of single butterflies divided by floral groupings at the spreading foot and waisted neck, the sides with large unglazed lion-mask handles, all below the everted rim painted with floral sprays and black-capped birds, the interior with further large colorful butterflies.
14 9/16 x 22 7/8in (37 x 58.1cm)

$12,000 - 18,000
No Reserve

清雍正-乾隆 約 1730-1740 年 粉彩《富貴春曉》魚缸

Provenance
Gift of Mrs. Harry Payne Bingham, 1956
Philadelphia Museum of Art, 1956-present

來源：
Harry Payne Bingham 夫人贈於 1956 年
費城藝術博物館，1956 年至今

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

PROPERTY SOLD WITH THE APPROVAL OF THE TRUSTEES OF THE PHILADELPHIA MUSEUM OF ART TO BENEFIT ACQUISITION FUNDS

51 ¤
A PAIR OF FAMILLE ROSE 'PAIRED BIRDS' FISH BOWLS
Qianlong, 1740-1760
Each of rounded globular form with everted rim, decorated in famille rose enamels in a continuous scene around the exterior with a variety of paired birds including mandarin ducks, doves and larger long-tailed birds, probably golden pheasants amidst rockwork and peony sprays, all set between turquoise-ground bands of cracked-ice, prunus blossoms and bamboo and iron-red spearheads with loose flower sprays dividing single butterflies, the everted rim interior with simple floral panels divided by green and turquoise cell grounds, the sides with large biscuit lion-mask handles with gilt metal rings, the interiors with famille rose enamels nine gold fish amidst aquatic plants.
15 3/8 x 22 1/16in (39 x 56cm) and
16 5/16 x 23 1/4in (41.5 x 59cm)
(2).

$10,000 - 15,000
No Reserve

清乾隆 1740-1760 年 粉彩花鳥金魚紋魚缸成對

Provenance
Gift of Mrs. Harry Payne Bingham, 1956
Philadelphia Museum of Art, 1956-present

來源：
Harry Payne Bingham 伉儷贈於 1956 年
費城藝術博物館，1956 年至今

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

PROPERTY SOLD WITH THE APPROVAL OF THE TRUSTEES OF THE PHILADELPHIA MUSEUM OF ART TO BENEFIT ACQUISITION FUNDS

52 ¤
A PAIR OF WUCAI-ENAMELED FISH BOWLS
Wanli six-character mark, 1870-1920
Each of flaring cylindrical shape with a wide band below the rim, painted with pairs of mandarin ducks on a pond with lotus flowers, pads and fronds above a wave band at the foot and a leafy scroll on a yellow-ground band below the rim.
12 1/4 x 21 7/8in (31.1 x 55.6cm) each
(2).

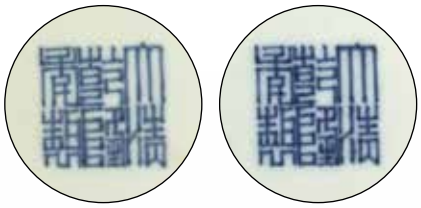
$5,000 - 7,000
No Reserve

1870-1920 年 《大明萬曆年製》款 五彩《荷塘鴛鴦》魚缸成對

Provenance
Gift of Major General and Mrs. William Crozier, 1944
Philadelphia Museum of Art, 1944-present

來源：
William Crozier 將軍伉儷贈於 1944 年
費城藝術博物館，1944 年至今

Please note this Lot is to be sold at No Reserve. 本拍品不設底價



PROPERTY SOLD WITH THE APPROVAL OF THE TRUSTEES OF THE PHILADELPHIA MUSEUM OF ART TO BENEFIT ACQUISITION FUNDS

53 ¤
A PAIR OF YELLOW-ENAMELD BLUE AND WHITE 'NINE-PEACH' VASES, *TIANQIUPING*
Qianlong six-character seal marks, 1850-1920
Each with a wide globular body and tall lightly flaring neck, painted in tones of underglaze cobalt-blue with the branches of a peach tree with nine large fruits rising from the foot amidst *lingzhi* and continuing up the neck and further enameled with a lemon-yellow glaze, the glazed base centered by an underglaze blue six-character seal mark.
22 7/16 × 15 1/4in (57 × 38.7cm) each
(2).

$10,000 - 15,000
No Reserve

1850-1920 年 《大清乾隆年製》篆書款 青花黃地《九桃靈芝》天球瓶成對

Provenance
Gift of Major General and Mrs. William Crozier, 1944
Philadelphia Museum of Art, 1944-present

來源：
William Crozier 將軍伉儷贈於 1944 年
費城藝術博物館，1944 年至今

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

PROPERTY SOLD WITH THE APPROVAL OF THE TRUSTEES OF THE PHILADELPHIA MUSEUM OF ART TO BENEFIT ACQUISITION FUNDS

54 ¤

A LARGE SAMSON WUCAI-ENAMELED VASE AND COVER
Wanli six-character mark, 19th century
Of baluster shape with high domed cover and tall bud finial in the Japanese style and painted with a mixture of *Ko-Kutani* and *wucai* palette with a central wide band of peacocks amidst a rocky peony-filled garden, all set between various bands of lappets, key-pattern bands and classic scrolls dividing breaking waves, rockwork and *lingzhi* at the foot and dragons and cloud scrolls at the shoulder that is mirrored on the cover.
31 x 17 1/2in (78.8 x 44.4cm)

$2,000 - 3,000
No Reserve

十九世紀 Samson 瓷廠 《大明萬曆年製》款 五彩花鳥龍紋將軍蓋罐

Provenance
Gift of Frank Samuel, 1919
Philadelphia Museum of Art, 1919-present

來源：
Frank Samuel 贈於 1919 年
費城藝術博物館，1919 年至今

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

PROPERTY SOLD WITH THE APPROVAL OF THE TRUSTEES OF THE PHILADELPHIA MUSEUM OF ART TO BENEFIT ACQUISITION FUNDS

55 ¤
AN ENAMELED, MOLDED AND BROWN-DRESSED CRACKLE-GLAZED FISH BOWL
1870-1900
Of deep form with wide everted rim, painted in famille rose palette with an enacted battle scene set in a rocky landscape between brown-dressed bands molded with waves at the foot and floral decoration at the rim and further decorated with smaller shaped panels, the rim with *ruyi* lappets and cell pattern, the interior with large iron-red carp and water fronds.
15 3/4 x 18 3/8in (40 x 46.7cm)

$1,500 - 2,500
No Reserve

1870-1900 年 仿哥釉模印鐵骨泥畫琺瑯《人物故事》圖魚缸

Provenance
Gift of Mrs. Charles Fritz, 1940
Philadelphia Museum of Art, 1940-present

來源：
Charles Fritz 夫人贈於 1940 年
費城藝術博物館，1940 年至今

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

56

57

PROPERTY FROM A PRIVATE SOUTHERN CALIFORNIA COLLECTION

56
A WUCAI 'FIGURAL' GU-FORM VASE
Shunzhi period
Decorated with a scholarly gathering on a garden terrace above a central globular section painted with branches of plum blossoms over a flared based elegantly rendered with alternating pomegranate and peach sprays, all broadly painted in brilliant enamels under a 'cracked-ice' band at the flared rim.
15 7/8in (40.3cm) high

$10,000 - 15,000

清順治 五彩人物故事圖觚形尊

Compare a very similar *wucai gu*-form vase published by Michael Butler, Julia B. Curtis, and Stephen Little in *Treasures from an Unknown Reign: Shunzhi Porcelain, 1644-1661*, Alexandria, 2002, cat. no. 77.

PROPERTY FROM A NEW JERSEY PRIVATE COLLECTION

57
A WUCAI 'DRAGON AND PHOENIX' PEACH-SHAPED BOWL
Ming dynasty, Tianqi period
The exterior decorated with a dragon and phoenix in flight amidst scrolling clouds and pursuing a flaming pearl, the interior with clusters of peaches on a leafy branch, all supported on a short straight ring foot.
8 1/8in (20.7) across the rim

$5,000 - 8,000

明天啟 五彩龍鳳壽桃紋桃形碗

Provenance
Property from Dr. W. Sun Collection, New Jersey

來源：
新澤西州孫博士收藏

A very similar bowl from the Sakamoto Gorō Collection was sold at Sotheby's Hong Kong, 29 October 2024, lot 623.

(detail)

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

58
A RARE YELLOW-GROUND GREEN-ENAMELED 'DRAGON' BOWL
Wanli six-character mark and of the period
Raised on a high ring foot, painted with two dynamic five-claw dragons vying for the elusive 'flaming jewel', the sinewy dragons set against flaming clouds, their bodies rendered in green enamels against a pale-yellow ground, the interior well with a single flaming jewel in aubergine enamel under a double ring, the six-character Wanli mark within a double ring inside the foot.
6in (15.3cm) diam; 3 5/8in (9.2cm) high; 2 3/8in (6cm) diam of foot

$25,000 - 35,000

明萬曆 《大明萬曆年製》楷書款 綠龍黃地碗

Provenance
A Japanese Private Collection, 2003

來源：
日本私人收藏，2003 年

Dragon bowls with this combination of green against yellow with a Wanli mark are exceptionally rare, and belong to a small series of unusual bowls, some carved, with dragons and cloud scrolls reserved on a colored ground. The ground color and that of the dragon provide a sharp contrast, and the translucent glazes range from pale to thin yellow, green and aubergine. See an example in green and yellow sold at Bonhams, Hong Kong, 26 May 2007, lot 210; another in aubergine and yellow sold Christie's, Hong Kong, 28 November 2018, lot 2923.

PROPERTY FROM A PRIVATE WEST COAST COLLECTION

59
A FAMILLE-VERTE BISCUIT-ENAMELED AND INCISED 'FLOWER AND BUTTERFLY' BOWL
Kangxi mark and of the period
The branches of peonies and camellias painted in green, yellow and aubergine over an incised ground of dragons contesting flaming jewels amidst scrolling clouds, the six-character mark within double ring in underglaze blue.
6in (15.2cm) diam

$7,000 - 10,000

清康熙 《大清康熙年製》雙圈楷書款 素三彩暗花龍紋花蝶紋盌

Provenance
A Dutch private collection
Bonhams London, 12 May 2011, lot 382
An important Asian private collection
Bonhams London, 14 May 2015, lot 209
From a Maryland Private Collection
Bonhams New York, 19 September 2022, lot 316

來源：
荷蘭私人收藏
倫敦邦瀚斯拍賣行，2011 年 5 月 12 日，拍品編號 382
亞洲重要私人收藏
倫敦邦瀚斯拍賣行，2015 年 5 月 14 日，拍品編號 209
馬里蘭州私人藏
紐約邦瀚斯拍賣行，2022 年 9 月 19 日，拍品編號 316

Compare the very similar Kangxi-marked famille-verte bowl in the Asian Art Museum of San Francisco, illustrated by He Li, *Chinese Ceramics: A New Comprehensive Survey*, New York, 1996, pp. 296-297, no. 614, with description on p. 323.

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

60
A FAMILLE-VERTE SQUARE-SECTION ENAMEL ON BISCUIT VASE WITH 'CHILONG' HANDLES
Kangxi Period
Raised on a wide inward-slanted base decorated with fan-shaped floral reserves, the low-set body tapering in to a long neck and everted rim, painted on all sides showing a lone deer grazing under a stately pine, alternating with a vignette of 'One Hundred Antiques', under upper panels depicting further vessels alternating with black bamboo clusters, the scenes all reserved on a ground of aubergine blossoms on a green spiral and set off at the neck with applied *chilong* handles.
21 7/8in (55.6cm) high; 5 3/4 x 4 7/8in (14.7 x 12.3cm) base

$6,000 - 8,000

清康熙 素三彩螭龍耳方瓶

Provenance
From the Collection of Winston Guest, of Palm Beach and Long Island
Parke-Bernet Galleries, New York 2 December 1967, lot 49
Sotheby Parke-Bernet, New York, 4 June 1985, lot 182
Sotheby's, Hong Kong, 14 November 1989, lot 267
Ralph M. Chait, New York (according to label)
Acquired before 1999

來源：
棕櫚灘及長島 Winston Guest 舊藏
紐約帕克–博納特拍賣行，1967 年 12 月 2 日，拍品編號 49
紐約蘇富比帕克–博納特拍賣行，1985 年 6 月 4 日，拍品編號 182
香港蘇富比，1989 年 11 月 14 日，拍品編號 267
紐約 Ralph M. Chait Galleries（依據標簽）
1999 年以前入藏

Compare the similar famille verte vase in the collection of the Victoria and Albert Museum, illustrated by Ayers, *Far Eastern Ceramics in the Victoria and Albert Museum*, London, 1980, no. 59.

61

62

PROPERTY FROM ANOTHER OWNER

61
A BLUE AND WHITE 'LANDSCAPE' BRUSHPOT
Kangxi
The gently waisted cylindrical body painted in lively blue tones with two hermits talking by a small boat at the riverbank, opposite to the sun and a pair of geese above distant mountains, the recluse residence nestled between trees and rocky cliffs, the slightly concave base with a circular inset at the center enclosed by an unglazed band covered with brown wash.
7 5/8in (19.3cm) diam; 6 5/8in (16.8cm) high

$4,000 - 6,000

清康熙 青花山水人物圖筆筒

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

62
A BLUE AND WHITE BALUSTER 'GINGER' JAR AND COVER
Kangxi
Painted in rich dark cobalt tones with branches of plum blossom on a cracked-ice ground, the cover with a shaped medallion with a bird on a plum blossom branch.
10 1/8in (25.6cm) high overall

$4,000 - 6,000

清康熙 青花冬梅冰裂紋蓋罐

Provenance
Sotheby's New York, 13 June 1984, lot 170

來源：
紐約蘇富比，1984 年 6 月 13 日，拍品編號 170

63

64

PROPERTY FROM A CANADIAN FAMILY COLLECTION

63
TWO BLUE AND WHITE LONG-NECK BOTTLE VASES
Kangxi
Each decorated with archaistic designs, the bulb body with a pair of dragons, a pair of *touhu* vases on stands, and a pair of *ding* tripod censers all suspended with tasseled ribbons from a band of *ruyi* heads at the bottom of the neck, tall foot slightly splayed, the base marked with a single floral spray.
10 1/2in and 10 3/4in (26.7cm and 27.3cm) high
(2).

$6,000 - 8,000

清康熙 青花仿古彝鼎龍紋長頸瓶兩件

64
TWO FAMILLE-VERTE KAKIEMON-STYLE 'CHRYSANTHEMUM' DISHES
Kangxi
Each with a 'star' medallion at the center surrounding by four floral sprays, the lobed rim decorated with a stylized leafy vine, the exterior with three fruiting sprays, the base marked with a conch shell within double circle in underglaze blue.
7 3/8in and 7 1/2in (18.7cm and 19cm) diam
(2).

$4,000 - 6,000

清康熙 五彩柿右衛門式花卉紋菊瓣盤兩件

65

66

PROPERTY FROM A PRIVATE PRINCETON COLLECTOR

65
A PAIR OF BLUE AND WHITE 'DESHIMA ISLAND' DISHES
18th century
Decorated with a scene of Dutch travelers on the road in the countryside near a harbor with moored sailing ships in the distance, the scene enclosed by a wide border band of stylized waves, the underside painted with three branches of stylized blossoms.
7 3/4in (19.7cm) diam
(2).

$2,000 - 3,000

十八世紀 青花出島紋盤成對

66
FIVE KOSOMETSUKE BLUE AND WHITE 'HARE-FORM' DISHES
Tianqi period
Splendidly modeled as six recumbent hares, each plum body crafted resting on small, tucked legs, with details rendered in underglaze blue.
6 7/8in (17cm) across each
(5).

$6,000 - 9,000

明天啟 青花古染付兔形碟五件

Kosometsuke is a designation for wares made during the Tianqi period, made in the unofficial kilns in Jingdezhen primarily for export to Japan in the 17th century. These wares were largely used in tea ceremonies in Japan. For a study of these wares, see Stephen Little, *Chinese Ceramics of the Transitional Period: 1620-1683,* New York, China House Gallery, China Institute of America, 1984. For a pair of blue and white 'horse' dishes see Sotheby's, London, 15 May 2013, lot 126.

67

68

PROPERTY FROM A PRIVATE PRINCETON COLLECTOR

67
A BLUE AND WHITE 'MASTER-OF-THE-ROCKS' PLATE
Six-character Chenghua mark, Kangxi
Elegantly painted with a viewing hut set into a mountain landscape overlooking a lake below with a moored fishing boat and a flock of birds in flight, the scene set off at the cavetto with a wide band of pine needles and patches of rocks, the underside painted with two further landscape and waterway vignettes.
8in (20.3cm) diam

$3,000 - 5,000

清康熙 《大明成化年製》雙圈楷書款 青花山水奇石圖盤

68
AN UNUSUAL BLUE AND WHITE 'LANDSCAPE' 'KRAAK' DISH
Wanli
The central well painted with two scholars conversing near a bridge and dwelling set in a waterway landscape with fishing boats, pagoda and lush foliage, the scene enclosed by a band of fishing nets and flowers under a wide petal-lobed everted rim decorated with sailing boats alternating with seated figures and acanthus, the underside rendered with further reserves of insects, fruits and flowers.
11 1/8in (28.3cm) diam

$3,000 - 5,000

明萬曆 青花人物故事圖克拉克大盤

PROPERTY FROM A PRIVATE MANHATTAN COLLECTION

69
AN IMPRESSIVE TALL-NECKED FAMILLE ROSE VASE
18th century
Elegantly painted in soft enamels with tree peony blossoms issuing from behind a fantastic rock and rising to the tall cylindrical neck below a single bow-string band, the pink white and peach-red blossoms surrounded by delicate leaves and branches supporting multiple buds, the flared base unmarked.
22 3/4in (57.8cm) high

$12,000 - 18,000

十八世紀 粉彩花卉紋長頸大瓶

The splendid quality of enamel decoration displayed in this lot exemplifies the brilliant artistry of the Jingdezhen craftsmen. While unmarked, this vase is clearly a product of the 18th century, with the delicate treatment of the pastel enamels in the floral sprays and rockwork, and the elegant shape of the vessel with its single bowstring at the neck. The quality of decoration is analogous to that found on fine floral decorated bowls of the Yongzheng period. See a bowl sold at Sotheby's, Hong Kong, 6 April 2016, lot 3620. See also a Qianlong vase in the Palace Museum, Beijing, published in *The Complete Collection of Treasures in the Palace Museum. Porcelains with Cloisonne Enamel Decoration and Famille Rose Decoration*, Shanghai, 1999, catalog no. 89, page 103.

See a superbly painted famille rose peony vase, Yongzheng seal mark and period, of *tianqiuping* form, displaying the refined enameled decoration found on this lot, sold Sotheby's, Hong Kong, October 30, 2000, lot 205. The bow-string band, seen on peach bloom vases of the Kangxi period, continues through the 18th century, as seen on a fine famille rose long-neck vase, Yongzheng, sold at Bonhams, London, June 13, 2002, lot 143, and also on a large blue and white hu-form vase, Qianlong mark and period, sold Sotheby's, New York, May 31 - June 1, 1994, lot 324.

(two views)

PROPERTY FROM A PRIVATE MANHATTAN COLLECTION

70
A PAIR OF LARGE FAMILLE VERTE AND IRON RED DECORATED DEEP FOLIATE RIMMED CHARGERS
Kangxi
Each decorated in the central well with two geese perched on a rocky promontory surrounded by clusters of chrysanthemum blossoms under a petal-lobed cavetto of alternating bird and flower vignettes under an iron-red floral band, the underside with two discrete floral branches, a ribbon-tied scroll cipher underneath the foot ring.
14 1/4in (36.2cm) diam
(2).

$6,000 - 10,000

清康熙 五彩花卉紋大盤成對

Provenance
The Chinese Porcelain Company, New York (according to label)

來源：
紐約 The Chinese Porcelain Company 古董行（依據標籤）

71

72

PROPERTY FROM A PRIVATE MANHATTAN COLLECTION

71
A LARGE FAMILLE VERTE 'PRECIOUS SYMBOLS' JAR AND COVER
17th century
The high-shouldered ovoid jar decorated with waves breaking on rockwork set among floating 'precious symbols' and floating prunus blossoms, the matching cover set with a knob finial.
14 3/4in (37.4cm) high overall

$5,000 - 8,000

十七世紀 五彩多寶海波紋蓋罐

Provenance
Chait Galleries, New York (according to label)
Nathan Bentz Collection, Santa Barbara, California, no. 31
The Chinese Porcelain Company, New York, 1988

來源：
紐約 Chait Galleries（依據標籤）
加利福尼亞州聖芭芭拉 Nathan Bentz 舊藏，編號 31
紐約 The Chinese Porcelain Company 古董行，1988

72
A FAMILLE VERTE DEEP BOWL
Kangxi
Decorated on the exterior with eight petal-shaped reserves of seasonal flowers including peony, chrysanthemums, roses, plum, and lotus under a wide diaper band enclosing the 'Eight precious symbols', the band repeated on the interior with auspicious fruit reserves over the central well painted with clusters of chrysanthemum plants issuing from rocky outcroppings.
12 1/8in (35.8cm) diam

$3,500 - 5,500

清康熙 五彩花卉八寶紋碗

Provenance
The Chinese Porcelain Company, New York (according to label)

來源：
紐約 The Chinese Porcelain Company 古董行（依據標籤）

PROPERTY FROM A PRIVATE MANHATTAN COLLECTION

73
A PAIR OF WUCAI JARS AND COVERS
17th century
Each ovoid jar decorated with sprays of flowers and fruit below a high shoulder with cloud scroll band below a stiff leaf band at the short neck and rolled rim, the covers decorated *ensuite*.
15 1/8in (38.4cm) each high overall
(2).

$3,000 - 5,000

十七世紀 五彩花卉紋蓋罐成對

Provenance
The Chinese Porcelain Company, New York (according to label)

來源：
紐約 The Chinese Porcelain Company 古董行（依據標籤）

74

75

PROPERTY FROM A PRIVATE MANHATTAN COLLECTION

74
A PAIR OF LARGE FAMILLE VERTE DECORATED BLUE AND WHITE DISHES
Kangxi
The center of each finely painted with opposing composite flowering plants with lotus, chrysanthemum, peony and magnolia blossoms enclosed in a cloud collar band below an incised cloud and leaf band at the cavetto, the wide rim decorated with a band displaying vignettes of deer and cranes in a landscape alternating with repeating segments of birds, lotus and bamboo, under an underglaze narrow band set off by a chocolate rim, the reverse with two incised floral branches.
12 7/8in (32.7cm) diam
(2).

$3,000 - 5,000

清康熙 五彩花鳥紋大盤成對

Provenance
The Chinese Porcelain Company, New York, 1989

來源：
紐約 The Chinese Porcelain Company 古董行，1989

75
A PAIR OF LARGE FAMILLE VERTE AND IRON-RED DECORATED DISHES
Kangxi
The central well decorated with alternating stalks of chrysanthemum and plum growing by rocky outcroppings radiating from a chrysanthemum blossom medallion, all under a cavetto of alternating vignettes of “One-Hundred Antiques” and further floral sprays separated by bands of geometric diaper fields, the underside rendered with three discrete floral branches, a fan-shaped cipher beneath the foot ring.
15 1/8in (38.4cm) diam
(2).

$3,000 - 5,000

清康熙 五彩花卉博古紋大盤成對

Provenance
The Chinese Porcelain Company, New York (according to label)

來源：
紐約 The Chinese Porcelain Company 古董行（依據標籤）

PROPERTY FROM A PRIVATE NEW YORK COLLECTOR

76
A LARGE BLUE AND WHITE PEDAL-LOBED JAR AND COVER
Kangxi
The thick-walled ovoid vessel molded with three tiers of petal-shaped lobes enclosing lush stalks of blossoming peonies set between narrow leafy bands at the base and the waisted neck separated at the rim by a band of plum blossoms, the cover repeating the pattern and surmounted by a white cockerel finial.
24 1/2in (62.2cm) overall; jar 17 1/2in (44.4cm) high (wood stand).

$8,000 - 12,000

清康熙 青花花草紋模印大蓋罐

PROPERTY FROM A PRIVATE MANHATTAN COLLECTOR

77
TWO FAMILLE ROSE DISHES WITH ELEGANT FIGURAL INTERIORS, ONE RUBY-BACKED
Yongzheng Period
The ruby-back dish is delicately enameled in the interior with an elegant lady dressed in elaborate robes watching two young boys at play, with multiple cell and scrolling borders at the well and rim; together with a finely enameled dish centered with a central octofoil panel with an elegant lady playing a *qin* in her boudoir amongst archaic vessels and a chest of drawers, below scrolls and cell-pattern at the well and iron-red and blue-enameled floral cartouches on a silver (now oxidized) ground.
8 7/8in (22.5cm) diam. each
(2).

$4,000 - 6,000

清雍正 粉彩鏨金仕女童子圖盤
清雍正 粉彩鍍銀仕女抚琴圖盤

For an almost identical example of the famille rose silvered plate, see Christie's New York, 23 Jan 2012, lot 392.

Early Ceramics

Lots 78 - 123

78

79

PROPERTY FROM A PRIVATE GREENWICH CONNECTICUT COLLECTION

78
A LARGE PAINTED POTTERY JAR
Neolithic period, Majiayao Culture, Machang type, late 3rd millennium B.C.
The top of the vessel boldly painted with four large roundels and cross-hatched pattern, the short neck everted at the rim decorated with zig-zagged design, a pair of lug handles at the waist, the body tapering down to a small flat foot.
19 1/4in (49cm) across handles; 17 1/2in (44.5cm) high

$2,000 - 3,000

新時器時期 馬家窯文化 馬廠類型 彩陶雙耳大罐

Provenance
Art Treasures Gallery, Hong Kong, 1996
Private Collection, Greenwich, Connecticut

來源：
香港唯美古董家具公司，1996
康乃狄克州格林威治鎮私人藏

PROPERTY FROM THE ALAN AND SIMONE HARTMAN COLLECTION

79 ¤
A NEOLITHIC PAINTED RED POTTERY TWO-HANDLED JAR
Majiayao culture, Banshan phase 3rd-2nd millennium B.C.
Decorated with a band of swirling geometric pattern, the compressed spherical body tapering down to a small flat foot, the short neck and everted rim flanked by a pair of lug handles.
10 1/2in (26.5cm) across; 8in (20.4cm) high

$2,000 - 3,000
No Reserve

新石器時代 馬家窯半山時期 彩繪紅陶雙耳罐

Provenance
The Alan and Simone Hartman Collection

來源：
艾倫與西蒙·哈特曼伉儷珍藏

The results of the thermoluminescence test are consistent with the dating of this piece, Oxford Authentication sample no. C124h7, 7 August 2024.

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

PROPERTY FROM A PRIVATE GREENWICH CONNECTICUT COLLECTION

80 W
AN IMPRESSIVE GROUP OF TWELVE PAINTED POTTERY CAVALRYMEN
Western Han Dynasty
Individually modeled and painted in red and black over a cream slip, the horse standing four-square with ears pricked, the men wearing military breastplate over crimson robe and leather boots, with arms stretched as if holding the rein, the surface with encrusted earth.
11 7/16 to 12 1/4in (29 to 31.1cm) high
(12).

$8,000 - 12,000

西漢 彩繪陶騎兵十二件

Provenance
Capital Gallery, Hong Kong, 1997
Mee-Seen Loong, Hong Kong, 1997 and 1998
Private Collection, Greenwich, Connecticut

來源：
香港長安美術，1997
香港龍美仙，1997 及 1998
康乃狄克州格林威治鎮私人藏

It is rare to have collected such a large group of cavalrymen in a consistent style and quality. Compare two cavalrymen of this type in the collection of the Portland Art Museum, Oregon, illustrated by Jenkins and Xu, *Mysterious Spirits, Strange Beasts, Early Delights: Early Chinese Art from the Arlene and Harold Schnitzer Collection*, Portland, 2005, pp. 98-99, described as Western Han dynasty.

PROPERTY FROM A PRIVATE GREENWICH CONNECTICUT COLLECTION

81
A GREEN-GLAZED RED POTTERY MODEL OF A 'WATCH TOWER'
Han Dynasty
The basin representing the moat with unglazed figures of ducks at the rim and in the well, the tower raised on four square corners with tall brick walls and pairs of protruding joinery around the top, the small doorway above the ladder connecting the rim of the basin, all supporting a roofed observation deck with four archers at the fenced corners, the green glaze with attractive iridescent tones.
24 1/2in (62.2cm) high overall

$2,000 - 4,000

漢 綠釉紅陶警哨

Provenance
Private Collection, Greenwich, Connecticut

來源：
康乃狄克州格林威治鎮私人藏

Similar 'watch towers' can be found in major museum collections. One very closely compared to the present lot in the collection of the Portland Art Museum, Oregon, is illustrated by Jenkins and Xu, *Mysterious Spirits, Strange Beasts, Early Delights: Early Chinese Art from the Arlene and Harold Schnitzer Collection*, Portland, 2005, pp. 136-137. Another example is illustrated by Tseng and Dart, *The Charles B. Hoyt Collection in the Museum of Fine Arts: Boston*, Cambridge, 1964, pl. 36.

PROPERTY FROM A PRIVATE NEW YORK COLLECTOR

82
A PAINTED POTTERY CAPARISONED HORSE
Northern Dynasties
Well-modeled with molded and appliqué designs, standing four-square on a rectangular base, painted with brown and green and highlighted with red lines over a white slip, the surface with earth encrustations.
10 1/2in (26.6cm) long (wood stand).

$5,000 - 8,000

北朝 彩繪華飾陶馬

Provenance
Oi Ling, Hong Kong, 14 January 2005

來源：
香港燕譽堂，2005 年 1 月 14 日

The results of the thermoluminescence testing are consistent with the suggested dating of this piece, Oxford Authentication sample No. C104q53, 27 July 2004.

PROPERTY FROM A PRIVATE GREENWICH CONNECTICUT COLLECTION

83
A MASSIVE SICHUAN GRAY POTTERY SEATED MASTIFF
Eastern Han Dynasty
Looking to its left with expressive eyes and pricked-up ears, the well-fitted harness around the body and secured at the sturdy neck with a collar, a curled up tail at its haunches, the surface covered with a white slip and earth encrustations throughout.
30in (76cm) high; 25in (63.5cm) deep; 12in (30cm) wide

$8,000 - 12,000

東漢 四川灰陶縶犬

Provenance
Po Yuen Tong Ltd., Hong Kong, 2000
Private Collection, Greenwich, Connecticut

來源：
香港寶源堂，2000
康乃狄克州格林威治鎮私人藏

A very similar pottery mastiff in the collection of the Indianapolis Museum of Art is illustrated on the museum's website, accession number 1999.2A-B.

The results of the thermoluminescence testing are consistent with the suggested dating of this lot, Oxford Authentication sample No. C100c62, 7 February 2000.

84
TWO GREEN-GLAZED RED POTTERY TRIPOD VESSELS AND COVERS
Han Dynasty
The cylinder tripod vessel with mountain-form cover, commonly known as 'hill jar', supported on bear-form feet and molded on the exterior in relief a band of hunting scene and a pair of *taotie* masks and rings; the tripod *ding* vessel supported on cabriole feet and with square handles, the dome-shaped cover molded with bands of archaic designs and two fish on top.
ding and cover: 7 1/4in (18.4cm) across handles;
zun and cover: 9in (22.7cm) high
(2).

$2,000 - 3,000

漢 綠釉紅陶博山蓋狩獵紋樽 綠釉紅陶魚紋蓋鼎

Provenance
Ding and cover: Lam & Co. Chinese Antiques, Hong Kong, 2000
Private Collection, Greenwich, Connecticut

來源：
蓋鼎：香港松風堂，2000
康乃狄克州格林威治鎮私人藏

PROPERTY FROM THE ALAN AND SIMONE HARTMAN COLLECTION

85 ¤
A SANCAI AND BLUE-GLAZED POTTERY LION
Tang Dynasty
Seated on a tall platform with its left forearm raised, wearing a collar of twisted rope attached with a small bell, drizzled overall with blue, yellow and green glaze over a creamy white slip.
11in (28cm) high

$2,000 - 3,000
No Reserve

唐 藍釉三彩陶坐獅

Provenance
The Alan and Simone Hartman Collection

來源：
艾倫與西蒙· 哈特曼伉儷珍藏

The result of the thermoluminescence testing is consistent with the suggested dating of this lot, Oxford Authentication sample no. C124h13, 4 September 2024.

Please note this Lot is to be sold at No Reserve.
本拍品不設底價

86 ¤
A MOLDED SANCAI-GLAZED RECTANGULAR PILLOW
Tang Dynasty
Molded on opposing faces with floral medallions or arabesques in dynamic patterns, the decoration picked out in cream glaze on a simulated ring-punched green-glazed ground enclosed in an amber-glazed frame.
4 1/2 X 3 3/4 x 2 1/2in (11.3 x 9.6 x 6.2cm)

$1,500 - 2,500
No Reserve

唐 三彩印模寶相紋方枕

Provenance
The Alan and Simone Hartman Collection

來源：
艾倫與西蒙· 哈特曼伉儷珍藏

Please note this Lot is to be sold at No Reserve.
本拍品不設底價

PROPERTY FROM A CALIFORNIA PRIVATE COLLECTION

87
A PAIR OF SANCAI-GLAZED POTTERY CAMELS
Tang Dynasty
Each finely modeled and standing four-square with head held high, the quadtrefoil saddle blanket with fitted openings draped over the humps, the tall slender legs supported on a small rectangular base, the glaze with attractive brown, ocher and green with the humps, mane and mouth picked out in white, the base partially glazed revealing the buff pottery body.
25 1/8in and 25 3/8in (63.8cm and 64.5cm) high
(2).

$10,000 - 15,000

唐 三彩陶駱駝成對

The results of the thermoluminescence tests drawn from the ocher camel with splashed-green saddle blanket are consistent with the dating of the piece, Oxford Authentication certificate no. C199r28, 1 June 1999.

PROPERTY FROM THE ALAN AND SIMONE HARTMAN COLLECTION

88
A SANCAI-GLAZED TRIPOD BASIN
Tang Dynasty
Brilliantly decorated with yellow and green over a white slip, the vessel with rounded base and straight sides rising to an everted rim, supported by three cabriole feet.
11 5/16in (28.6cm) diam

$5,000 - 8,000

唐 三彩陶三獸足缽

Provenance
The Alan and Simone Hartman Collection

來源：
艾倫與西蒙· 哈特曼伉儷珍藏

The results of the thermoluminescence test are consistent with the dating of this piece, Oxford Authentication sample no. C124h14, 15 August 2024.

89

PROPERTY FROM THE ALAN AND SIMONE HARTMAN COLLECTION

89 ¤
A LARGE SANCAI-GLAZED POTTERY TRIPOD DISH
Tang Dynasty
The center impressed with a goose in flight amidst three cloud heads, encircled by eight radiating lily pads and flowers forming a medallion, the wall glazed in a resist-spotted yellow ground, the everted rim glazed green, the underside partially glazed ocher yellow and supported on three simple cabriole feet.
11 1/2in (29.2cm) diam

$4,000 - 6,000
No Reserve

唐 三彩荷塘飛雁紋三足大盤

Provenance
The Alan and Simone Hartman Collection

來源：
艾倫與西蒙· 哈特曼伉儷珍藏

The results of the thermoluminescence testing are consistent with the suggested dating of this lot, Oxford Authentication sample No. C124m26, 6 November 2024.

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

90

PROPERTY FROM A PRIVATE PRINCETON COLLECTOR

90
A PAIR OF SANCAI-GLAZED POTTERY LION MASK FITTINGS
Tang Dynasty
Each with open mouth and a small hole on the forehead, two perforations on the sides for attachment, the back unglazed showing buff pottery body.
7in (17.8) long each
(2).

$3,000 - 5,000

唐 三彩陶獅面飾成對

The results of the thermoluminescence test are consistent with the dating of this piece, Daybreak no.389A173, 2 April 1999.

91

PROPERTY FROM THE ALAN AND SIMONE HARTMAN COLLECTION

91 ¤
A SANCAI AND BLUE-GLAZED POTTERY DEEP BOWL
Tang Dynasty
The floral medallion centered at the well over an ocher ground, the interior wall with drizzles of blue glaze over a wax-resist ground against the creamy white slip, the exterior glazed ocher-yellow half-way down the straight wall, the rounded base unglazed revealing the buff pottery body.
9 1/2in (24.2cm) diam

$4,000 - 6,000
No Reserve

唐 藍釉三彩寶相紋陶缽

Provenance
The Alan and Simone Hartman Collection

來源：
艾倫與西蒙· 哈特曼伉儷珍藏

The results of the thermoluminescence test are consistent with the dating of this piece, Oxford Authentication sample no. C124h12, 14 August 2024.

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

92

PROPERTY FROM THE ALAN AND SIMONE HARTMAN COLLECTION

92 ¤
A CHESTNUT AND OLIVE-GLAZED OX AND CART
Sui Dynasty
The ox standing four-square on a rectangular base, the face and harness well-detailed, covered overall with a moss-green glaze; the cart with front and back openings under a U-shaped roof and fitted two large wheels, the creamy chestnut glaze dripped with green.
ox 10 1/4in (26cm) length;
cart 14 1/8in (35.5cm) high (plexi mount).

$2,000 - 3,000
No Reserve

隋 綠褐釉牛車組

Provenance
The Alan and Simone Hartman Collection

來源：
艾倫與西蒙· 哈特曼伉儷珍藏

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

93

93
A SANCAI-GLAZED POTTERY FIGURE OF A BACTRIAN CAMEL
Tang Dynasty
Standing four-square on a rectangular base with head held high and braying into the sky, the body covered overall with a thick fur, the humps fitted through a short saddle blanket, the glaze dripped in brown, yellow, green, and creamy white.
21 1/2 x 15 1/4 x 5 1/2in (54.6 x 38.8 x 14cm)

$5,000 - 8,000

唐 三彩陶雙峰駱駝

Provenance
The Alan and Simone Hartman Collection

來源：
艾倫與西蒙· 哈特曼伉儷珍藏

The results of the thermoluminescence testing are consistent with the suggested dating of this lot, Oxford Authentication sample No. C124m27, 6 November 2024.

94 (two views)

PROPERTY FROM ANOTHER OWNER

94
A MOLDED WHITE QUATREFOIL 'BUTTERFLY' BOX AND COVER
10th century, with carved *guan* mark at base
Based on the metalware prototype, the domed cover decorated with a pair of confronted butterflies, covered inside and out with a creamy white glaze over straight sides, the unglazed base carved with a single character *guan*.
2 7/16in (6.3cm) across (fitted box).

$8,000 - 12,000

十世紀 《官》字款 白瓷蝴蝶紋四棱小盒

95

PROPERTY FROM THE ALAN AND SIMONE HARTMAN COLLECTION

95 ¤
TWO GLAZED POTTERY JARS
Tang Dynasty
The globular jars with short neck and everted rim each rising from a small flat foot, the blue and green glazes stop at the lower body, revealing the buff clay body.
7 3/8in (18.8cm) and 5 11/16in (14.5cm) high
(2).

$1,500 - 2,500
No Reserve

唐 藍釉萬年陶罐 綠釉萬年陶罐

Provenance
The Alan and Simone Hartman Collection

來源：
艾倫與西蒙· 哈特曼伉儷珍藏

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

PROPERTY FROM ANOTHER OWNER

96
A CARVED YUEYAO CELADON 'PHOENIX' BOX AND COVER
10th century
Derived from a metalware prototype, the flat circular box supported on splayed foot, the gently domed cover carved with a phoenix in flight over an incised foliage ground, the border with concentric circles and 'feathered' stripes, covered inside and out a translucent olive-green glaze, the base with five long spur marks.
5 1/4in (13.4cm) diam (fitted box).

$20,000 - 30,000

十世紀 越窯青瓷刻鳳鳥紋蓋盒

PROPERTY FROM A EUROPEAN GENTLEMAN

97
A XINGYAO WHITE-GLAZED MALLOW-SHAPED DISH
Five Dynasties
With gently rounded sides and supported by a short ring foot, the cream-white glaze covered inside and out with 'tear drop' streaks on the exterior.
6in (15.2cm) diam

$8,000 - 12,000

五代 邢窯白瓷葵口盤

Provenance
From the Collection of Carl Kempe (1884-1967), Sweden, no. 362
Sotheby's London, 14 May 2008, lot 236

Published
'Hsing-Yao and Ting-Yao', *The Bulletin of Far Eastern Antiquities*, no. 25, Stockholm, 1953, pl. 107, fig. 92
Bo Gyllensvärd, *Chinese Ceramics in the Carl Kempe Collection*, Stockholm, 1964, pl. 362

來源：
瑞典卡爾肯普博士（1884-1967年）舊藏，典藏號 362
倫敦蘇富比拍賣行，2009 年 5 月 14 日，拍品編號 236

出版：
「邢窯與定窯」，*The Bulletin of Far Eastern Antiquities*，第 25 號刊，斯德哥爾摩，1953 年，圖版 107 第 92 號
Bo Gyllensvärd 著，*Chinese Ceramics in the Carl Kempe Collection*，斯德哥爾摩，1964 年，圖版編號 362

PROPERTY FROM A CONNECTICUT PRIVATE COLLECTION

98
A 'MARBLED GLAZE' STEMCUP
Song/Jin Dynasty
With everted rim and supported by the splayed foot, covered inside and out with a finely 'marbled' wash under a clear crackled glaze.
3 3/8in (8.5cm) diam; 2 1/4in (5.7cm) high

$3,000 - 5,000

宋/金 絞釉高足杯

The present lot is a fine example of its type. The technique of 'marbled glaze' is mixing a deeper color in the light-color wash, rolling the vessel over the 'marbled' wash and finishing it with a clear glaze. Scholars generally agree that the 'marbled glaze' appeared later than 'marbled clay' and was a product of Song, Jin and Yuan dynasties.

(two views)

PROPERTY FROM ANOTHER OWNER

99
A XINGYAO SHALLOW BOWL WITH DISC FOOT
Tang Dynasty, with incised *ying* mark
Well-potted with rounded sides and lipped rim, covered inside and out a translucent, blue-tinted glaze, the base with an incised *ying* character, the underside of the short straight foot unglazed showing the fine white porcelain body.
5in (12.6cm) diam (fitted box).

$10,000 - 15,000

唐 《盈》字款 邢窯唇口璧足碗

Provenance
Kobijutsū Mayahara, Osaka, 2005

來源：
大阪馬屋原古美術，2005

Shallow bowls of this type were produced at the Ding, Xing and Gongxian kilns during the Tang dynasty. The present example shows the very fine white porcelain body with a blue-tinted glaze, both classic characteristics of Xing ware. The elegant potting and beautifully incised *ying* character elevated this Xingyao bowl to one of the best in its category.

The discovery of a Xingyao shard bearing both *Hanlin* and *ying* marks at the ruins of Tang dynasty imperial treasury called *Da ying ku*, loosely translated as “The Storeroom of Great Abundance”, sparked great interest and research on the *ying*-marked white porcelains. In the research essay “White Porcelains with Chinese Character ‘*Ying*’ from the Qinglongsi Temple Site” published in *Kaogu yu wenwu* (Archaeology and Cultural Relics), Xi’an, 1997, No. 6, the authors Zhai and Wang argued that the Qinglong temple enjoyed imperial patronage during the Tang dynasty, and the *ying*-marked Xingyao porcelains discovered at the site were most likely given to the temple as pious gifts from the emperor.

100

Dr. and Mrs. Richard Dickes have been enthusiastic collectors and patrons of Asian art for over 50 years. The couple met in Brooklyn in 1964 and immediately recognized their shared interests in East Asian culture, lifelong learning, and serving their community.

Dr. Richard Dickes (1942-2023) was a graduate of Columbia College and the Albert Einstein College of Medicine in New York. He was a clinical psychiatrist who served in that capacity for the U.S. Navy, and then practiced in Morristown, NJ for 45 years, including roles at the Morristown Medical Center as the Interim Chairman of the Department of Psychiatry and on the Credentials Committee. Dr. Dickes was recognized for his extraordinary level of care to patients and their families, and for his dedication to teaching colleagues and future generations of practitioners.

Ruth Dickes attended Cornell University and Brooklyn College before earning a Master of Science in Social Work at Columbia University. She was actively engaged in her community through volunteer work at local schools and the Morristown Medical Center. She served on the Collections Committee at the Brooklyn Museum for many years. From 2008 to 2020 she also worked at her husband's medical practice.

In their free time, Ruth and Richard pursued their passion for Asian art by traveling to Asia, frequenting museums, visiting galleries, attending lectures, and reading voraciously on the subject. They were involved in patron groups at numerous cultural institutions, including the Brooklyn Museum, Metropolitan Museum of Art, Princeton University Art Museum, China Institute, Asia House, American Friends of the Shanghai Museum, and later, the Los Angeles County Museum of Art (LACMA). Through these associations they built lifelong friendships with curators, museum directors, dealers, and collectors. The Dickes eventually donated parts of their collection to the Brooklyn Museum, the Princeton University Art Museum, and LACMA.

The couple embarked on their collecting journey in the 1970s, encouraged by Richard's parents, Dr. and Mrs. Robert Dickes (1912-2009 and 1912-2010, respectively), who themselves collected Asian art, with an emphasis on religious art, Japanese ceramics, and East Asian ink painting. Ruth and Richard started their collection with Japanese ceramics and paintings, and ultimately expanded the scope to include Chinese, Korean and Indian works of art and paintings. They principally acquired pieces from dealers in New York City, including Fernando Flores, Frederick and Joan Baekeland, James Lally, and Joan Mirviss. At its height, the Dickes Collection encompassed hundreds of artworks spanning from the Neolithic period to the 20th century. While the couple maintained a deep appreciation of artistic traditions from across Asia, Chinese paintings, Tang dynasty tomb pottery, and Song dynasty ceramics held special significance for them.

Bonhams is pleased to present a selection of exquisite Chinese works of art from the Dickes Collection which reflect the quality, taste, and discernment that informed the couple's vision.

101

PROPERTY OF THE COLLECTION OF
DR. AND MRS. RICHARD DICKES

100
A CARVED LARGE CIZHOU SGRAFIATTO VASE, *MEIPING*
Song Dynasty
The tall cylindrical body surmounted by a short, constricted neck and conical mouth, covered overall with creamy white slip under a clear glaze, decorated with stylized leafy scrolls and branches over a ring-punched ground, the inset foot unglazed showing light gray stoneware body.
16in (40.6cm) high

$15,000 - 25,000

宋 磁州白釉唐草魚子地劃花梅瓶

Provenance
Flores & Iva, New York, 19 February 2001

來源：
紐約 Flores & Iva 古董行，2001 年 2 月 19 日

Compare the carved Cizhou *meiping* in the collection of the Metropolitan Museum of Art, illustrated by Valenstein, *A Handbook of Chinese Ceramics*, New York, 1989, p. 91, fig. 85. A carved Cizhou *meiping* of this type was sold at Christie's New York, 23 September 2022, lot 901.

The dating of this lot is consistent with the result of a thermoluminescence test, Oxford Authentication Ltd., no. P104a82, dated 27 January 2004.

101
A CARVED QINGBAI EWER AND COVER WITH MATCHING WARMING BOWL
Song Dynasty
Following the metalware prototype, the ewer decorated with carved 'peony' around the shoulder, the cylindrical cover mounted with a lion finial, the warming bowl decorated with the same 'peony' roundels, glazed inside and out except under the foot revealing white porcelaneous body.
6 1/4in (15.9cm) high

$15,000 - 25,000

宋 青白劃花牡丹紋獅鈕蓋執壺與溫碗成組

Provenance
Flores & Iva, New York, 10 September 2001 or 12 February 2002

來源：
紐約 Flores & Iva 古董行，2001 年 9 月10 日或 2002 年 2 月 12 日

Compare the similar set of Qingbai ewer and warming bowl illustrated by Tseng and Dart, *The Charles B. Hoyt Collection in the Museum of Fine Arts: Boston*, Volume II, Cambridge, 1972, no. 78.

102

103

104

PROPERTY FROM A PRIVATE PRINCETON COLLECTOR

102
A CREAM-GLAZED CUPSTAND
Five Dynasties
The elegantly shaped cylinder supported on a rounded disc and straight foot, covered overall a thin layer of ash-tinted glaze, the base unglazed revealing the fine white clay body.
3 9/16in (9cm) high (Japanese wood box).

$1,500 - 2,500

五代 白瓷盞托

A Qingbai-glazed cupstand of this type in the collection of the Victoria and Albert Museum is illustrated by Ayers, *Far Eastern Ceramics in the Victoria and Albert Museum*, London, 1980, no. 92, described as Northern Song dynasty.

105

PROPERTY FROM A PRIVATE PRINCETON COLLECTOR

103
A CARVED QINGBAI 'BOYS' BOWL
Song Dynasty
The interior freely decorated with two baby boys playing amidst two stylized floral scrolls, glazed inside and out with a translucent icy-blue glaze, the shallow foot partially glazed showing remains of a kiln support from firing.
8in (20.3cm) diam

$2,500 - 4,000

宋 青白劃花童嬉紋碗

A very similar Qingbai-glazed bowl of the same pattern is in the collection of The Metropolitan Museum of Art, acquired in honor of esteemed scholar and curator James C. Y. Watt, accession number 2011.201.

PROPERTY FROM A NEW YORK PRIVATE COLLECTION

104
A PAIR OF CARVED QINGBAI WASHERS
Song Dynasty
Each decorated with stylized leafy plants at the well, the wall rising from the flat, slightly concave base, an icy-blue glaze covered inside and out except at the mouth rim, revealing the white porcelain body.
each 5 9/16in (14.1cm) diam
(2).

$5,000 - 8,000

宋 青白劃花洗成對

PROPERTY FROM A CONNECTICUT PRIVATE COLLECTION

105
A RARE LONGQUAN CELADON FIVE-SPOUT VESSEL
Southern Song Dynasty
The deep rounded body carved on the exterior with a wide band of upright lotus petals and five cylindrical spouts rising from the sloping shoulder, the short neck with a disc-shaped rim, glazed inside and out in an attractive sea-green tone turning darker in recessed areas, the foot rim neatly pared showing the light gray porcelaneous clay body.
4 1/8in (10.5cm) high; 4 1/2in (11.5cm) diam

$10,000 - 15,000

南宋 龍泉青瓷五管瓶

Longquan five-spout vessels of this form are well-known but rarely come to the market.

Compare the very similar Longquan five-spout vessel discovered from a Southern Song cache in Suining, Sichuan province, illustrated in the excavation report *Junyucun Hoard of Southern Song Dynasty in Suining*, I-II, Beijing, 2012, on the cover and col. pl. 36-37.

PROPERTY FROM ANOTHER OWNER

106
A WHITE-GLAZED CENSER AND COVER
Northern Song Dynasty
Elegantly proportioned, the openwork of 'fishnet' pattern rounded up to undulating petals at the top, the tall ovoid-form body supported on straight foot, covered by a white slip under the finely crackled translucent glaze, the rims of the cover and container with remains of silver mount.
3 1/4in (8.2cm) high (fitted box).

$8,000 - 12,000

北宋 白釉銀扣香薰

Provenance
Ben Janssens Oriental Art, London, 2009

Published
Ben Janssens Oriental Art, *TEFAF MAASTRICHT*, Spring 2009, pp. 94-95

來源：
倫敦 Ben Janssens Oriental Art 古董行，2009

出版：
Ben Janssens Oriental Art 古董行 *TEFAF MAASTRICHT* 特展圖錄，2009 年春，頁 94-95

PROPERTY FROM A CONNECTICUT PRIVATE COLLECTION

107
A DINGYAO DEEP BOWL
Song Dynasty
Decorated with a medallion of freely incised lotus pattern at the center of the well, the everted rim and the ring foot neatly pared, the creamy white glaze covered inside and out except the mouth rim with typical 'tear mark' streaks on the exterior wall.
6 5/16in (16cm) diam

$5,000 - 10,000

宋 定窯劃花蓮紋缽

Provenance
Unique Art Collections, Taipei, 23 March 1997, lot 1167 (part lot)
Penglai Shanfang Collection, Tainan, Taiwan
Connecticut Private Collection

來源：
台北甄藏拍賣行，1997 年 3 月 23 日，拍品編號 1167（部份拍品）
蓬萊山房舊藏，臺灣臺南
康乃狄克州私人藏

(two views)

PROPERTY FROM ANOTHER OWNER

108
A BLACK-GLAZED RUSSET-SPLASHED CONICAL TEA BOWL
Song Dynasty, Dangyangyu kiln
Well-proportioned with an everted rim, the neatly pared foot showing buff stoneware body.
4 1/4in (10.7cm) diam (fitted box).

$10,000 - 15,000

宋 當陽峪窯 黑釉醬斑斗笠形茶盞

PROPERTY FROM A CONNECTICUT PRIVATE COLLECTION

109
AN EXTREMELY RARE DINGYAO STAND
Northern Song Dynasty
The upper register with four florets opening between wedged borders, the lower register with four pagoda-shaped openings separating the slightly bulging feet, covered overall with a cream-white glaze running to deeper tones in areas, the interior partially glazed revealing the fine porcelain body.
4 1/2in (11.5cm) diam; 3 1/8in (7.9cm) high

$25,000 - 35,000

北宋 珍罕定窯托座

Provenance
Unique Art Collections, Taipei, 23 March 1997, lot 1167 (part lot)
Penglai Shanfang Collection, Tainan, Taiwan
Connecticut Private Collection

來源：
台北甄藏拍賣行，1997 年 3 月 23 日，拍品編號 1167（部份拍品）
蓬萊山房舊藏，臺灣臺南
康乃狄克州私人藏

The stand, possibly modeled after a metalware prototype, appears to be unique. Some of the design elements can be found in Qingbai cupstands, such as the floret opening and the triangular wedged rim.

The result of the thermoluminescence testing is consistent with the suggested dating of this lot, Oxford Authentication sample No. P124m28, 16 October 2024.

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

110
AN UNUSUAL QINGBAI BARBED RIM PETAL-LOBED CUP
Southern Song/Yuan dynasty
Finely molded to represent a flower bud, the hollow domed center containing a movable pistil in the form of a figure which floats when filled with water, the vessel covered overall in an attractive icy-blue glaze, the base unglazed revealing the fine porcelain body.
4 1/2in (11.5cm) diam

$10,000 - 15,000

南宋/元 青白瓷花形盞

A very similar Qingbai cup with 'chrysanthemum' rim was sold at Christie's Hong Kong, 6 April 2015, lot 1.

(two views)

PROPERTY FROM ANOTHER OWNER

111
A RARE HENAN CELADON RIMMED DISH
Song Dynasty, possibly Zhanggongxiang ware
The sides deeply rounded with a neatly pared rim on the exterior, the base with five small spur marks within the short ring foot, covered overall in an attractive sea-green celadon glaze finely crackled throughout, broken and restored with minimal in-fills.
10in (25.4cm) diam (fitted box).

$30,000 - 50,000

宋 或為張公巷窯 河南青瓷盤

The discovery and excavation of the Zhanggongxiang kiln site took place between 2000-2004, in the southern part of Ruzhou city, Henan province. The green-glazed shards unearthed within this 1.4 square-mile area share many similarities with vessels from the Northern Song dynasty Ru kiln at Qingliangsi, Baofeng, approximately 18 miles away. Scholars in China and overseas were deeply impressed by the quality of the production, and some were of the opinion that Zhanggongxiang kiln was making 'official ware' for the Northern Song court. Based on archaeological finds, the firing period appeared to fall between late Northern Song to early Yuan dynasty.

As described by Sun Xinmin, "Excavation and Preliminary Study of the Zhanggongxiang Kilnsite in Ruzhou", *Transactions of the Oriental Ceramic Society*, London, Vol. 69, 2004-05, pp. 11-17, "the glaze of the Zhanggongxiang wares is paler and the surface is smooth and glassy, with only a fragmentary crackle. ... To date no green glazed ceramics from the Zhanggongxiang kiln have been found in the Imperial Palace Collections in Beijing and Taipei; that is in porcelain collections handed down through the generations."

The present lot bears characteristics of the Zhanggongxiang ware: the refined potting and glassy green glaze with orderly spur marks and neatly pared ring foot. The generous size of the dish is also a rare find, making it an excellent study piece for any private or museum collection.

The result of the thermoluminescence testing is consistent with the suggested dating of this lot, Oxford Authentication sample No. P123m13, 21 September 2023.

PROPERTY FROM A EUROPEAN GENTLEMAN

112
A CIZHOU WHITE-GLAZED JAR
Northern Song Dynasty
Of compressed globular shape with lobed sides and short everted rim, covered inside and out a transparent glaze over a creamy white slip which stops just above the neatly pared foot revealing the light gray porcelaneous body.
5 1/2in (14cm) diam

$8,000 - 12,000

北宋 磁州白釉瓜稜罐

Provenance
F. Low-Beer & Co., New York, label no. 373
From the Collection of Carl Kempe (1884-1967), Sweden, no. 150

來源：
紐約 F. Low-Beer & Co. 古董行，標簽號 373
瑞典卡爾肯普博士（1884-1967年）舊藏，典藏號 150

PROPERTY FROM VARIOUS OWNERS

113
A SMALL 'MARBLED' BOWL
Song Dynasty
The hemispherical body rising from a short ring foot to the mouth rim painted with a ring of beige slip, the brown and beige 'feather' patterns of 'twisted clays' visible under a transparent glaze, the base unglazed showing the same 'twisted clays' stoneware body.
3 3/4in (9.4cm) diam (fitted box).

$15,000 - 20,000

宋 絞胎小碗

Provenance
Estate of Albert and Leonie van Daalen, Switzerland
Christie's London, 5 November 2019, lot 23

來源：
瑞士 Albert and Leonie van Daalen 伉儷遺產
倫敦佳士得，2019 年 11 月 5 日，拍品編號 23

(two views)

PROPERTY FROM VARIOUS OWNERS

114
A JIANYAO 'HARE'S FUR' TEA BOWL
Song Dynasty, with Gongyu mark
The gently rounded sides rising from a small foot, the rim with an indented 'finger groove' and partly covered with a band of degraded silver mount, glazed inside and out with a glossy black glaze showing a dense pattern of striated lines, the exposed stoneware body fired reddish tan, the base with carved *gong yu* mark.
5in (12.6cm) diam (fitted box).

$10,000 - 15,000

宋 《供御》款 建窯兔毫銀扣茶盞

Provenance
Collection of Wangzhaolou, Taiwan

Published
The Wangzhaolou Collection of Ceramics, Song Dynasty, I-II, Taipei, 2017, pp. 194-195

來源：
台灣望曇樓舊藏

出版：
望曇樓藏瓷，宋瓷上下卷，台北，2017 年，頁 194-195

As described by Robert Mowry, "Though treasured by emperors, Jian ware was not an imperial ware per se, in that the kilns did not produce ceramics exclusively for the court, nor were they owned, operated, or supervised by the government. Because Jian tea bowls were prized at court, however, the kilns supplied tribute ware each year." A Jianyao russet-glazed 'hare's fur' tea bowl with *gongyu* mark in the collection of the Harvard Art Museums is illustrated by Robert Mowry, *Hare's Fur, Tortoiseshell, and Partridge Feathers: Chinese Brown- and Black-Glazed Ceramics, 400-1400*, Cambridge, 1996, pp. 204-209, where the author compares the stamped *jinzhan* ("presentation tea bowl") and the incised *gongyu* (imperial tribute) marks on the bases of Jianyao tea bowl, with extensive discussion citing known examples and historic records.

Notable examples of Jianyao 'hare's fur' tea bowl with *gongyu* mark include: in the Meiyintang collection and illustrated by Krahl, *Chinese Ceramics from the Meiyintang Collection*, Volume I, London, 1994, p. 285, no. 529; and sold by J.J. Lally & Co., New York, *Song Dynasty Ceramics: The Ronald W. Longsdorf Collection*, March 15-April 13, 2013, no. 40.

PROPERTY FROM VARIOUS OWNERS

115
A RARE AND ELEGANT DINGYAO FOLIATE-RIMMED BOTTLE VASE
Northern Song Dynasty
The spherical body and the long neck decorated with double-strings, the trumpet neck flaring to a five-petaled rim, all supported on a spreading pedestal foot, covered with a creamy-white glaze except the interior, the base partially glazed, revealing the fine porcelaneous body.
6 11/16in (17cm) high (fitted box).

$60,000 - 80,000

北宋 定窯花口尊

This distinctive shape is share between several northern wares in the Northern Song/Jin dynasty, while the Dingyao bottle vase being the smallest and most refined.

Compare the Dingyao vase of closely related form and with carved designs, illustrated by Krahl, *Chinese Ceramics from the Meiyintang Collection*, Volume Three (II), London, 2006, p. 432, no. 1430, where the author noted an undecorated vase of this form in the Ding County Museum, Hebei, illustrated in *Chūgoku tōji zenshū*, Tokyo, 1981, pl. 119.

A similar Dingyao vase was sold at Christie's, New York, 13 September 2019, lot 1008; and a closely related Dingyao vase was sold at Sotheby's, Paris, 14 June 2024, lot 97.

(two views)

PROPERTY FROM VARIOUS OWNERS

116
A *'BEISHOKU'*-TYPE LONGQUAN CELADON CONICAL BOWL
Southern Song Dynasty
The flaring sides rising from a small, well-pared foot, covered inside and out an even olive-green color, the inside foot ring unglazed showing the fine buff-gray body.
5 5/8in (14.3cm) diam (fitted box).

$8,000 - 12,000

南宋 米色龍泉青瓷斗笠形碗

The term '*beishoku*' celadon ('rice husk colored' celadon) was coined by Japanese connoisseurs in the 20th century to describe the rare and unusual golden beige color glaze resulting from oxidization during firing. The best examples of '*beishoku*' celadons are associated with Guan and Longquan wares, as they present a startling beauty unmatched by the standard celadon tones. The unique 'rice husk' color and the finely crackled glaze are highly prized by the Japanese, whose culture has a long tradition of enjoying the accidental firing results in ceramic art. While in China traditionally the beige color glaze was considered an unsuccessful product, Chinese collectors today have also taken interest of this unique category.

The result of the thermoluminescence testing is consistent with the suggested dating of this lot, C & C Authentication Laboratory Limited, Hong Kong, sample No. 6593QJ07C, 29 October 2003.

PROPERTY FROM A NEW YORK PRIVATE COLLECTION

117
A LONGQUAN CELADON GUI-FORM CENSER
Southern Song Dynasty
Modeled after the archaic bronze prototype, the rounded body with gently everted rim flanked on either side by a hooked handle, covered inside and out an attractive sea- green glaze, the short straight foot neatly pared revealing the light gray body burnt orange-red from firing.
6 5/8in (16.8cm) across handles

$8,000 - 12,000

南宋 龍泉青瓷簋式爐

(two views)

PROPERTY FROM VARIOUS OWNERS

118
A 'MARBLED GLAZE' PETAL-LOBED DISH
Song/Jin Dynasty
The six lobes glazed in ocher and outlined near the rim, the center with swirls of dark brown over creamy white, all covered under a translucent glaze, the base slightly concave, the underside unglazed showing buff clay body.
5 3/4in (14.5cm) diam (fitted box).

$8,000 - 12,000

宋/金 花形褐瓣紋釉盤

Provenance
K.Y. Fine Art, no. D1864

來源：
繼遠美術，編號 D1864

PROPERTY FROM VARIOUS OWNERS

119
A RARE YAOZHOU CELADON FIGURAL-FORM WATER DROPPER
Northern Song Dynasty
The seated official wearing voluminous robe and a fitted hat, the face with a theatrical expression, the long beard held behind the folded arms, a small spout clinched at his right elbow, the back of the neck with a finger-size opening to the hollow interior, covered overall in an attractive olive-green glaze running in deeper tones at the recessed areas, the base unglazed showing the buff gray stoneware body.
3 3/8in (9.2cm) high (fitted box).

$20,000 - 30,000

北宋 珍罕耀州青瓷判官形水滴

While small Yaozhou celadon figures exist in museum and private collections, it is exceeding rare to see a figural-form water dropper. Compare the two small Yaozhou figures illustrated by Kerr, *Yaozhou Wares from Museums and Art Institutions Around the World Including Yaozhou Tribute Wares*, Hong Kong, 2021, p. 70, no. 80, a seated woman holding a melon from the collection of the Art Institute of Chicago, and no. 81 a seated boy from the Indianapolis Museum of Art.

PROPERTY FROM VARIOUS OWNERS

120
A SUPERB AND RARE DINGYAO 'PERSIMMON'-GLAZED CUPSTAND
Northern Song Dynasty
The alms-bowl-shape receptacle with deeply rounded sides and incurved rim, joined to a wide circular saucer curved up to a lipless rim and supported on a tall foot splayed at the rim, covered overall with a saturated russet-brown glaze showing a slightly variegated dark-brown and iridescent surface, the neatly pared foot rim unglazed revealing the fine white porcelain body.
4 1/16in (10.3cm) diam; 2 3/16in (5.5cm) high
(Japanese wood box and brocade bag; Japanese 1972 catalog).

$60,000 - 80,000

北宋 珍罕紫定盞托

Provenance
Mayuyama & Co., Ltd., Tokyo

Exhibited
The Fifth Antique Dealer's Fair & Exhibition in Tokyo, 8-12 October 1972

Published
Exhibition Catalog of Ancient Chinese Ceramics, Mayuyama & Co., Ltd., Tokyo, 1972, p. 23, no. 40

來源：
東京繭山龍泉堂

展覽：
第五回東美特別展，東京，1972 年 10 月 8-12 日

出版：
中國古陶瓷展觀圖錄，東京繭山龍泉堂，1972 年，頁 23，圖版編號 40

The delicate potting, elegant proportion, coupled with the luxurious 'persimmon'-brown glaze make the present cupstand an exceptional work of art, fully representing the understated yet sophisticated quality of Song ceramics. Handled by eminent Japanese dealer Mayuyama & Co., Ltd. in the 1970s, this cupstand is well-preserved and in excellent condition.

(two views)

Fig. 1 Detail of *Literary Gathering*, Huizong (A.D. 1082-1135), Song Dynasty, ink and color on silk, Palace Museum, Taipei

Footed saucers of this type with a ring-shaped receptacle appeared as early as the Six Dynasties. During the Tang dynasty, preparation of tea-drinking required many tools and utensils. Cupstands and tea-related vessels inevitably gained popularity as the banquet grew larger and more elaborate. Documented in the Song dynasty painting *Wenhui tu* (Literary Gathering) by the Huizong Emperor (A.D. 1082-1135), in the collection of the Palace Museum, Taipei, a young servant holds a set of a white cup and black cupstand in his left hand, with several cups and cupstands of the same style neatly arranged in front of him on a square table. (Fig. 1)

Scholars have speculated if the black cupstand in *Wenhui tu* was made of black lacquer, and perhaps the white rims were silver mounts for protecting the edges of the lacquer ware. Compare the Song dynasty black lacquer cupstand of similar silhouette but with lobed middle dish, without silver mount, in the collection of the Detroit Institute of Arts, illustrated by Kwok, *The Eternal Feast: Banqueting in Chinese Art from the 10th to 14th Century*, Princeton University Art Museum, Princeton, 2019, pp. 168-169, Cat. 39.

Dingyao cupstands of this form are often glazed in 'persimmon'-brown or black, and several examples exist in museum and private collections today. However, the intensity of the persimmon color and the refined execution of its form makes this lot the best of any example to come to auction.

One similar example in the collection of the Harvard Art Museums is illustrated by Mowry, *Hare's Fur, Tortoiseshell, and Partridge Feathers: Chinese Brown- and Black-Glazed Ceramics, 400-1400*, Cambridge, 1996, pp. 102-105, no. 12, where the author explores the origin of russet-glazed Ding ware: "By Song times, white Ding ware had gained appreciation at the imperial court. Wanting to make their wares harmonize with vessels in precious materials used at the court, potters at the Ding kilns began to coat some pieces with dark glazes, in imitation of the brown and black lacquers that were prized at the time." Mowry also illustrates another Dingyao cupstand of this glaze and shape, but with a lobed saucer dish, in the collection of the Saint Louis Art Museum, *op. cit.*, pp. 105-106, no. 13, describing both the Harvard and Saint Louis examples as "closely follow(in) their metal and lacquer prototypes in form, even allowing the saucer to close the bottom of the receptacle".

Other notable examples of Dingyao 'persimmon'-glazed cupstand include: in the Meiyintang Collection and now on display at the Musee Rietberg, Switzerland, illustrated by Krahl, *Chinese Ceramics from the Meiyintang Collection*, Volume I, London, 1994, pp. 202-203, no. 354; a very similar Dingyao 'persimmon'-glazed cupstand and matching tea bowl in the collection of the Victoria and Albert Museum, illustrated by Ayers, *Far Eastern Ceramics in the Victoria and Albert Museum*, London, 1980, no. 83.

121

PROPERTY FROM A PRIVATE GREENWICH CONNECTICUT COLLECTION

121
A SET OF TWELVE PAINTED GRAY POTTERY ZODIAC ANIMALS
Yuan Dynasty
In the order rat, ox, tiger, hare, dragon, snake, horse, ram, monkey, rooster, dog, and boar representing the twelve-year cycle on the cyclical calendar, each lively modeled and brushed with a white slip, the surface with earth encrustation throughout.
the longest, dragon: 10 1/4in (26cm) long;
the tallest, horse: 8 5/8in (21.9cm) high
(12).

$3,000 - 5,000

元 十二生肖陶俑成組

Provenance
Wing Tat Hong Works of Art, Hong Kong, 1994
Private Collection, Greenwich, Connecticut

來源：
香港永達行工藝品，1994
康乃狄克州格林威治鎮私人藏

122

PROPERTY FROM A PRIVATE PHILADELPHIA COLLECTION

122
A YAOZHOU BLACK-GLAZED JUG
Yuan Dynasty
Handsomely potted in a teardrop shape rising to a flared galleried mouth, the shoulder decorated with a raised band, the double-strap handle connecting the body and the neck, covered inside and out a glossy black glaze stopping right above the foot, the countersunk base unglazed revealing the fine stoneware body burnt buff-orange during firing.
8 11/16in (22cm) high

$5,000 - 8,000

元 耀州黑釉執壺

Provenance
Capital Gallery, Hong Kong, 2006
Private Collection, Philadelphia

來源：
香港長安美術，2006
費城私人藏

Compare the very similar jug unearthed in 1990 from Yijun county, Shaanxi province, now in the collection of the Yaozhou Ware Museum, illustrated in *The Masterpieces of Yaozhou Ware*, Osaka, 1997, p. 89, no. 115, described as Yuan dynasty 13th century.

PROPERTY FROM ANOTHER OWNER

123
A CARVED LONGQUAN CELADON 'PEONY' VASE, *MEIPING*
Ming Dynasty, 15th century
Robustly potted in an elongated baluster form with a short narrow neck above broad rounded shoulders tapering sharply to the flared foot, deftly incised on the body eight peony bouquets, their coiling stems tied with a ribbon, set between a scroll of vertical lappets collaring the neck, a *lingzhi* scroll draping the shoulders, and thin vertical lappets skirting the waist, all beneath a glossy celadon glaze.
15in (38.1cm) high

$20,000 - 30,000

明 十五世紀 龍泉青釉刻花纏枝牡丹紋梅瓶

A Longquan celadon *meiping* vase of very similar shape and size without decoration is illustrated by Klapthor, *Chinese Ceramics from the Collection of the Baltimore Museum of Art*, Baltimore, 1993, p. 42, no. 30.

124

PROPERTY FROM THE ALAN AND SIMONE HARTMAN COLLECTION

124
A LIMESTONE FRAGMENT OF A BUDDHA HEAD
Northern Qi Dynasty
The oval face fragment carved with a serene and benign expression, the broad nose rising to arched brows above downcast eyes with half-closed lids, with small plump lips creased at the corners, the hair depicted with individual tightly curled coils exposing the proper right ear.
8 1/4in (21cm) high;
13 1/4in (33.6) high with stand

$8,000 - 12,000

北齊 青石佛首殘件

Provenance
Sotheby's London, 7 June 2000, lot 25
The Alan and Simone Hartman Collection

來源
倫敦蘇富比拍賣行，2000 年 6 月 7 日，拍品編號 25
艾倫與西蒙· 哈特曼伉儷珍藏

A similar example with traces of pigment and gilding in the Metropolitan Museum of Art is published on the museum's website, accession number 2001.422, where the curator noted "This head probably comes from Shandong or Hebei province. Many comparable examples were unearthed from the ruins of temples in Qingzhou, Shandong, in 1996, and in Linzhang, Hebei, in 2012."

Compare the very similar Buddha head unearthed from the pit at the former Longxing Temple, Shandong province, illustrated in the catalog of the exhibition *Return of the Buddha: The Qingzhou Discoveries*, Royal Academy of Arts, London, 2002, pp. 140 and 143, no. 27C. For another example, see Sotheby's London, 8 December 2022, *The Personal Collection of the late Sir Joseph Hotung*, Part II, lot 192.

125

PROPERTY FROM A LONDON COLLECTOR

125
A RED AND BLACK LACQUERED WOOD OX
Warring States Period/Han Dynasty
Boldly modeled and standing four-square, the large head with crescent-shaped horns and pricked ears, the rounded body slightly leaning forward with the curled tail pointed up, the lacquer polished showing areas of red and black tones.
9 3/4in (24.8cm) long

$10,000 - 15,000

戰國/漢 紅黑漆木牛

Provenance
Jacques Barrere, Art d'Extreme Orient, Paris, 19 September 2002
Private collection, London

來源：
巴黎 Jacques Barrere, Art d'Extreme Orient 古董行，2002 年 9 月 19 日
倫敦私人藏

Lacquered wood animals from the late Warring States to early Western Han exist in a variety of styles. Compare a group of three closely related lacquered animals: a deer with large antlers, a monkey holding a branch, and a tiger attacking a boar, in the collection of the Portland Art Museum, Oregon, illustrated by Jenkins and Xu, *Mysterious Spirits, Strange Beasts, Early Delights: Early Chinese Art from the Arlene and Harold Schnitzer Collection*, Portland, 2005, pp. 52-57.

The result of carbon-14 testing is consistent with the dating of this piece, ASA (Alliance Science Art) Francine Maurer certificate, Paris, 30 November 2002.

PROPERTY FROM A NEW JERSEY PRIVATE COLLECTION

126
A SILVER-INLAID BRONZE FIGURE OF GUANYIN
19th century, *Yutang Shi Sou* mark
The standing figure sways gently to the right, holding a scroll in the left hand, the right hand raised in *Shuni* mudra, the bare feet emerging from the long robe, finely inlaid with silver foliage and cloud scrolls, a silver-inlaid *Yutang Shi Sou* mark on the back, the attached stand cast with *Xuande nian zhi* mark at the front.
20 1/2 (52cm) high overall

$8,000 - 12,000

十九世紀 《玉堂石叟》款 《宣德年製》款 銅錯銀觀音立像

Provenance
Antiques Roadshow, PBS, 2 October 2023, Season 27, Episode 16
Property from Dr. W. Sun Collection, New Jersey

來源：
巡迴鑒寶，美國公共廣播公司，2023 年 10 月 2 日，第 27 季，16 集
新澤西孫博士珍藏

A similar silver-inlaid Guanyin, also with the *Yutang Shi Sou* mark but without the base, was sold at Christie's New York, 22, March 2019, lot 1787.

126

PROPERTY FROM THE LOCKSLEY SHEA COLLECTIONS

127
A GILT-LACQUERED BRONZE FIGURE OF A SEATED DEITY
Ming Dynasty
With a benevolent expression, wearing a voluminous robe and a fitted hat, the hands crossed at his chest, supported on a stool with footrest, the surface with remains of gilding.
26in (66cm) high

$8,000 - 12,000

明 道教仙官坐像

Provenance
From a Private North American Collection
Christie's New York, 22 March 2013, lot 1277

來源：
北美私人收藏
紐約佳士得，2013 年 3 月 22 日，拍品編號 1277

127

128

PROPERTY FROM A PRIVATE GREENWICH CONNECTICUT COLLECTION

129
A BRONZE BRAZIER AND A BRONZE 'EAR CUP'
Han Dynasty; the 'ear cup' later
Cast in openwork the 'animal of four directions' encircling the rim of the rectangular base, an 'S'-shaped handle attached to the short side, all supported by four human-form feet, the dark gray metal with encrustations throughout; the ovoid cup flanked by flat
handles with encrusted surface inside and out.
brazier 9 1/2in (24cm) long;
cup 5in (12.7cm) long
(2).

$2,000 - 4,000

漢 青銅四靈人形足長把碳爐
青銅耳杯

Provenance
Lam & Co. Chinese Antiques, Hong Kong, 2001
Private Collection, Greenwich, Connecticut

來源：
香港松豐堂，2001
康乃狄克州格林威治鎮私人藏

130

PROPERTY FROM THE ALAN AND SIMONE HARTMAN COLLECTION

128 ¤
TWO BRONZE MIRRORS
Han Dynasty
Comprising an inscribed 'immortals' mirror and a silvery 'celestial beasts' mirror.
6 1/4in (15.8cm) and 6 5/16in (16cm) diam
(2).

$2,000 - 3,000
No Reserve

漢 仙人神龍紋銅鏡 神獸紋銅鏡

Provenance
The Alan and Simone Hartman Collection

來源：
艾倫與西蒙·哈特曼伉儷珍藏

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

129

PROPERTY FROM THE ALAN AND SIMONE HARTMAN COLLECTION

130 ¤
TWO INSCRIBED BRONZE MIRRORS
Eastern Han Dynasty
Comprising an inscribed '*liubo* and celestial creatures' mirror; and an inscribed '*yuren* and dragon' mirror.
6 1/4in (15.9cm) and 5 15/16in (15.1cm) diam
(2, wood fitted boxes).

$2,000 - 3,000
No Reserve

東漢 博局神獸銅鏡 羽人游龍銅鏡

Provenance
The Alan and Simone Hartman Collection

來源：
艾倫與西蒙·哈特曼伉儷珍藏

The inscription on the *liubo* mirror indicates that it was commissioned by Ms. Wang (王氏作竟), continued with a popular poem started with "上有仙人不知老，渴飲玉泉饑食棗".

The inscription on the *yuren* mirror indicates that it was commissioned by Ms. Zhang (張氏作竟), continued with "四夷服".

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

PROPERTY FROM THE ALAN AND SIMONE HARTMAN COLLECTION

131 ¤
A PAIR OF BRONZE FOOTED VESSELS, *DOU*
Eastern Zhou Dynasty
Each with compressed spherical body on high splayed foot, the waist flanked by a pair of loop handles, the domed cover with a flared disc-shaped knop, finely decorated with concentric bands of 'serpent' patterns, the dark gray metal with malachite encrustations inside and out, with pottery casting core remaining inside the foot.
each 6 3/4in (17.1cm) high
(2).

$3,000 - 5,000
No Reserve

東周 青銅豆成對

Provenance
The Alan and Simone Hartman Collection

來源：
艾倫與西蒙· 哈特曼伉儷珍藏

Please note this Lot is to be sold at No Reserve.
本拍品不設底價

131

132 ¤
A BRONZE FOOTED CENSER ON RIMMED DISH WITH OPENWORK BIRD FINIAL COVER
Han Dynasty
The rounded bowl decorated with a raised band and a bowstring, supported on splayed high foot decorated with scrolling 'cloud' patterns in relief, the rimmed dish attached from underneath, the domed cover with similar 'cloud' pattern in openwork encircling the bird finial, the dark gray metal with patches of encrustations.
7 3/4in (19.7cm) high; 9 1/4in (23.5cm) diam

$2,500 - 3,500
No Reserve

漢 青銅雀鈕連雲紋高足爐

Provenance
The Alan and Simone Hartman Collection

來源：
艾倫與西蒙· 哈特曼伉儷珍藏

Compare the similar footed censer with openwork bird finial cover, in the collection of the Princeton University Art Museum, illustrated by Kwok, *The Eternal Feast: Banqueting in Chinese Art from the 10th to the 14th Century*, Princeton, 2019, pp. 140-141, Cat. 27.

Please note this Lot is to be sold at No Reserve.
本拍品不設底價

132

133

134

PROPERTY FROM A CONNECTICUT PRIVATE COLLECTION

133
A GROUP OF TWELVE BRONZE AND HARDSTONE SEALS
Han to Yuan Dynasties and later
Comprising a rare 'dragon tortoise'-knop bronze seal; two tortoise-knop bronze seals and a tortoise-knop hardstone seal; two animal-knop bronze seals; two bridge-knop bronze seals; two loop-knop bronze seals; and two inscribed square-handle-knop bronze seals.
5/8 to 3 1/8in (1.6 to 7.9cm) high
(12).

$5,000 - 8,000

漢至元及更晚 青銅玉石古印共十二方

Provenance
Penglai Shanfang Collection, Tainan, Taiwan
Connecticut Private Collection

Published
Penglai Shanfang gu xiyin zhencang ji (The Penglai Shanfang Collection of Ancient Seals), Tainan, 2012, pp. 19, 40, 41, 43, 46

來源：
蓬萊山房舊藏，臺灣臺南
康乃狄克州私人藏

出版：
蓬萊山房古印璽珍藏集，台南市，2012 年，頁 19, 40, 41, 43, 46

134
A GROUP OF SIXTEEN SILVER, GILT BRONZE, AND HARDSTONE SEALS
Warring States Period to Song Dynasties and later
Comprising various military and private seals, with turtle knobs, animal knobs, and others.
1/2 to 1 3/4in (1.4 to 4.4cm) high
(16).

$10,000 - 15,000

戰國至宋及更晚 銅質銀質石質官印、私印、押印共十六方

Provenance
Penglai Shanfang Collection, Tainan, Taiwan
Connecticut Private Collection

Published
Penglai Shanfang gu xiyin zhencang ji (The Penglai Shanfang Collection of Ancient Seals), Tainan, 2012, pp. 11, 22, 23, 24, 38, 42, 45, 47, 49, 53

來源：
蓬萊山房舊藏，臺灣臺南
康乃狄克州私人藏

出版：
蓬萊山房古印璽珍藏集，台南市，2012 年，頁 11, 22, 23, 24, 38, 42, 45, 47, 49, 53

135

136

PROPERTY FROM A PRIVATE NEW YORK FAMILY COLLECTION

135
A SMALL GILT BRONZE BUDDHIST LION
Tang Dynasty
Standing four-square and looking to the left with open mouth showing sharp fangs, caparisoned with a saddle on its back, possibly to support a seat for Manjiushri, the gilding now under malachite incrustations.
2 5/8in (6.7cm) high

$5,000 - 8,000

唐 鎏金銅座獅

Provenance
Acquired before 2003

來源：
2003 年之前入藏

136
A LARGE BRONZE CANDLESTICK
Tang Dynasty
Elegantly modeled, the stepped splaying foot under a wide rimmed drip pan, the 'ribbed' neck rising from a thick circular base and supporting the smaller drip pan, the tall cylinder collar made to receive a candle and hollow through the center, the dark gray metal polished smooth throughout, with light encrustations in areas.
11 1/8in (28.3cm)

$10,000 - 15,000

唐 銅燭臺

Provenance
Acquired before 2003

來源：
2003 年之前入藏

A very similar bronze candlestick was discovered in 2002 at the tomb of Yang Shiwei and his wife (burried 706) in Majiagou, Xi'an, Shaanxi province, illustrated in the excavation report, *Wenwu*, 2014, No. 10. Compare also the Tang dynasty large white pottery candlestick of this form, illustrated by Tseng and Dart, *The Charles B. Hoyt Collection in the Museum of Fine Arts: Boston*, Volume I, Cambridge, 1964, no. 62.

137

PROPERTY FROM A CONNECTICUT PRIVATE COLLECTION

137
A GROUP OF ELEVEN BRONZE AND HARDSTONE SEALS
Song to Qing Dynasty and later
Comprising a rare '*ding*'-shaped bronze seal; a tortoise-knop bronze seal; a tiger-knop bronze seal; a camel-knop bronze seal; a Kylin-knop bronze seal; a silver snake-knop bronze seal; a cicada-knop hardstone seal; a lion-cub group knob bronze seal; and three square knop bronze seals.
13/16 to 2 1/4in (2 to 5.7cm) high
(11).

$5,000 - 8,000

宋至清及更晚 青銅玉石古印共十一方

Provenance
Penglai Shanfang Collection, Tainan, Taiwan
Connecticut Private Collection

Published
Penglai Shanfang gu xiyin zhencang ji (The Penglai Shanfang Collection of Ancient Seals), Tainan, 2012, pp. 47, 48, 49, 51, 52, 53

來源：
蓬萊山房舊藏，臺灣臺南
康乃狄克州私人藏

出版：
蓬萊山房古印璽珍藏集，台南市，2012 年，頁 47, 48, 49, 51, 52, 53

138

PROPERTY OF A PACIFIC NORTHWEST COLLECTION

138 W
A LARGE CLOISONNÉ ENAMEL DOUBLE-GOURD VASE
19th century
Of generous proportions, the body richly patterned with scrolling vines issuing large teal-green leaves, white blossoms, and speckled yellow double-gourds of varying sizes, blue and red bats soar amidst the entangled vines, all against a turquoise-blue ground, the vessel further adorned with high-relief gilt-metal appliques also in the form of double-gourds, the rim and recessed base gilt.
24 3/4in (62.9cm) high

$6,000 - 8,000

十九世紀 嵌絲琺瑯《福壽》葫蘆大瓶

PROPERTY FROM A PRIVATE COLLECTION, MONTREAL, QUEBEC

139
AN IMPERIAL GILT BRONZE AND CLOISONNE ENAMEL 'LOTUS' VASE
Qianlong mark and *shu*-character mark and of the period
Brilliantly enameled around the baluster-shaped body with four large peony blossoms borne on dense lotus scrolls, between raised bands of gilt lotus lappets and *ruyi* at the foot and shoulder, supported on a cylindrical foot and beneath a short neck decorated with floral sprays, beautifully enameled in vivid tones of red, yellow, green, blue, white and reserved on a rich turquoise ground, the base incised with the marks in *kaishu*.
5 1/4in (13.5cm) high

$15,000 - 20,000

清乾隆 《大清乾隆年製》《暑》楷書刻款 銅胎掐絲琺瑯纏枝蓮紋小瓶

Provenance
Bonhams Hong Kong, 30 May 2017, lot 117

來源：
香港邦瀚斯拍賣行，2017 年 5 月 30 日，拍品編號 117

The present lot displays the excellent craftsmanship of the Qianlong court, combining the technique of enameling with that of gilt bronze casting and chiseling, resulting in an opulent work of art embodying the Imperial taste during the Qianlong reign.

The lotus is shown in full bloom, with the craftsman utilizing different vibrant colors to distinguish each layer of petals and the central pod. A very similar lotus design can be seen on a cloisonné enamel incense burner, Qianlong mark and period, illustrated in *Compendium of Collections in the Palace Museum: Enamels 2 Cloisonné in the Qing Dynasty (1644-1911)*, Beijing, 2011, pl. 220. Compare also a set of cloisonné enamel incense burner, vase and box, Qianlong marks and period, illustrated in the same compendium, *Enamels 3*, Beijing, 2011, pl. 4.

The vase belongs to a group of gilt-bronze and cloisonné enamel works each with incised Qianlong *kaishu* mark and an additional single-character, known as the 'Thousand Character Classics' or *qian zi wen* (千字文). It has been suggested that the additional character could relate to set numbering or designation of location; see Brinker and Lutz, *Chinesisches Cloisonné Die Sammlung Pierre Uldry*, Zurich, 1985, pp. 74-79.

A related cloisonné enamel vase, Qianlong mark and period, was sold in our London rooms, 8 November 2012, lot 245. See also a related cloisonné enamel incense burner, Qianlong mark and period, adorned with similar lotus blossoms, sold at Christie's Hong Kong, 29 May 2013, lot 2055.

140

141

PROPERTY FROM A CONNECTICUT PRIVATE COLLECTION

140
A GROUP OF THIRTY-THREE BRONZE AND HARDSTONE SEALS
Warring States Period to Six Dynasties
Comprising various military and private seals, with simple loop knobs and turtle knobs.
3/8 to 1 3/8in (0.8 to 3.5cm) high
(33).

$5,000 - 8,000

戰國至六朝 青銅玉石印共三十三方

Provenance
Penglai Shanfang Collection, Tainan, Taiwan
Connecticut Private Collection

Published
Penglai Shanfang gu xiyin zhencang ji (The Penglai Shanfang Collection of Ancient Seals), Tainan, 2012, pp. 12, 13, 15, 20, 21, 22, 23, 26, 28, 29, 32, 33, 34

來源：
蓬萊山房舊藏，臺灣臺南
康乃狄克州私人藏

出版：
蓬萊山房古印璽珍藏集，台南市，2012 年，頁 12, 13, 15, 20, 21, 22, 23, 26, 28, 29, 32, 33, 34

141
A GROUP OF TWENTY-SEVEN BRONZE SEALS
Qin to Six Dynasties
Comprising various military and private seals, with simple loop knobs, turtle knobs, and camel knobs.
7/16 to 1 3/8in (1.3 to 3.5cm) high
(27).

$5,000 - 8,000

秦至六朝 銅印共二十七方

Provenance
Penglai Shanfang Collection, Tainan, Taiwan
Connecticut Private Collection

Published
Penglai Shanfang gu xiyin zhencang ji (The Penglai Shanfang Collection of Ancient Seals), Tainan, 2012, pp. 16, 17, 24, 25, 27, 30, 31, 35, 36, 38, 39

來源：
蓬萊山房舊藏，臺灣臺南
康乃狄克州私人藏

出版：
蓬萊山房古印璽珍藏集，台南市，2012 年，頁 16, 17, 24, 25, 27, 30, 31, 35, 36, 38, 39

142

PROPERTY FROM THE FRANCINE AND BERNARD WALD COLLECTION

142
A CARVED CINNABAR LACQUER 'LONGEVITY' *RUYI* SCEPTER
18th century
The *ruyi* head with a scene of Shoulao receiving a plate of peaches from a celestial maid, with a deer by his side and a crane in flight under a pine tree, the handle decorated with two roundels of double gourd vines, all encircled with flower sprays and connected by a half-rounded handle with archaistic keyfret patterns, the underside plain and lacquered black.
18 7/8in (48cm) long

$3,000 - 5,000

十八世紀 剔紅萬壽瓜瓞如意

PROPERTY FROM ANOTHER OWNER

143

143
A MOUNTAIN-FORM SOAPSTONE SEAL
Republic period, Zuishi mark, dated by inscription to 1916
Depicting a scholar and his servant on a small boat surrounded by gnarled trees and mountain cliffs, the stone with patches of red and brown, carved inscription on the back.
4 3/8in (11.1cm) across

$3,000 - 5,000

民國 《醉石》《丙辰》款 壽山石山形詩文印

The seal reads: 不知天上宮阙，今夕是何年，a poem verse by Su Shi (1037-1101).

The carved inscription may be read as: 醉石刻此印漸進务生 丙辰秋客京師

Tang Zuishi (唐醉石，1885-1969), originally from Changsha, Hunan province, is known for his seal carvings and calligraphy while working in Hangzhou. He also participated the establishment of the Xiling Seal Art Society in the early 1900s.

PROPERTY FROM THE COLLECTION OF EUGENE Y.C. SUNG IN TRUST

144
A RARE AND FINE DATED AND INSCRIBED 'PILLAR-FORM' SQUARE GRAY JADE SEAL
inscribed Daoguang twenty-first year, *xinchou*, corresponding to 1841
Carved from one piece of flawless, pale celadon jade, the square base surmounted by a tall column with indented corners under a galleried platform supporting a crouching dragon, finely carved with mouth agape and teeth clenched, the head dramatically resting on its sinewy body which forms the finial crest, the shaft inscribed 河清鄉 (Heqing county), 上帝廟 (God's temple), the base inscribed on two vertical faces 道光二十一年辛丑 (Daoguang 21st year, *xinchou*, corresponding to 1841) and 沐恩黎一經堂敬酬 (Repay respectably by Mu'en Li at Yijing tang), the four-character seal inscribed in *jiu die* script 上帝之寶 (God's precious treasure), the inscriptions with traces of carmine pigment.
7 1/2in (19cm) high

$20,000 - 30,000

清道光 道光二十一年辛丑款 珍罕灰玉龍鈕柱形印

Provenance
Eugene Y.C. Sung Collection, Ohio and New York

來源：
Eugene Y.C. Sung藏，俄亥俄州、紐約州

This seal is of the absolute finest craftsmanship and utilizes a single piece of nephrite from which to carve the entire seal. This fact alone displays the importance of the object to the donor. The amount of wastage in such an evenly toned brilliant material would have been high, and costly. The 'column' or 'pillar' form is very rare amongst jade seals and no other example appears to have been published. This form of seal, cast in bronze, however, can be traced back to at least the Warring States period and on through the Ming and Qing dynasties, for examples see *Ancient Seals, The Complete Collection of Treasures at the Palace Museum*, Hong Kong, 2008, p. 7, no. 11 (Warring States seal); p. 166, no. 343 (Jin seal); p. 168, no. 345 (Yuan seal) p. 183, no. 369 (Ming seal); and p. 228, no. 415 (Qing seal). The likelihood, however, is that this seal is more closely based on an architectural form. The tall column with indented corners under a galleried platform supporting a crouching dragon, probably represents an architectural feature such as a gateway pillar or column. Many large building complexes across China feature such pillars for gateways. For example, see the gateway to the famous Temple and Cemetery (and family mansion) of Confucius that is located at Qufu in Shandong Province and illustrated on the UNESCO World Heritage Convention website (whc.unesco.org/en/list/704/). Four large pillars supporting a capital upon which sits a dragon grace the entrance.

The seal has inscriptions on various planes. The central pillar is inscribed 'Heqing county' and 'God's temple'. The name of the county is unfortunately a common one and we cannot place this in a particular province. 'God's temple', is a little harder to classify. We presume this refers to a Christian church, though we cannot be entirely sure, as the inscriber used the word 'temple' (廟 *miao*) instead of 'church' (教堂 or 教會 *jiaotang* or *jiaohui*). This is certainly open to interpretation.

One side of the short square base of the seal reads, 'Repay respectably by Mu'en Li at Yijing tang'. The seal it seems was commissioned by Mu'en Li at a school or gathering place named the Yijing Tang. It is possible that Mu'en Li was a missionary but we cannot be certain. Another side of the short base is inscribed Daoguang twenty-first year, *xinchou*, corresponding to 1841.

The four-character seal that covers the entire base is inscribed in *jiu die* seal script 上帝之寶 (God's precious treasure) further suggesting the Christian connection.

145

145

PROPERTY FROM VARIOUS OWNERS

145
A PAIR OF BLACK-GROUND SILK BROCADE 'ONE HUNDRED BOYS' DOOR HANGINGS
Qing Dynasty
Each with a pair of large phoenix and peony flowers at the top of the panel, between borders of scrolling lotus, confronting five-clawed dragons, and double-gourd vines, the figures alternating with blossoming peony branches and bats, orderly arranged in ten rows of five.
89 1/4 x 30in (226.5 x 76.1cm) each
(2).

$3,000 - 5,000

清 墨色百子紋織錦緞門簾成對

The many symbols of fertility and prosperity on this pair of door hangings indicate that they were likely made for the matriarch's living quarter. Textile door hangings added insulation to the interior and often do not survive after years of use and exposing to the elements.

PROPERTY FROM VARIOUS OWNERS

146
AN IMPERIAL APRICOT GROUND 'NINE DRAGON' SILK BROCADE HANGING PANEL
18th century
Decorated with nine golden five-clawed dragons amidst *ruyi*-shaped clouds and each in pursuit of flaming pearls, the cresting waves below crashing against three mountain peaks; damask lining with 'twin dragon' medallions.
62 1/2 x 58 1/4in (158.6 x 148cm)

$12,000 - 15,000

十八世紀 御製駝黃色織金緞九龍掛帳

A pair of very similar 18th century imperial apricot ground brocade 'dragon' panels were sold at Sotheby's London, 8 November 2017, lot 10. Another similar panel with nine dragons over a yellow ground, described as 19th century, was sold at Christie's London, 11 November 2003, lot 91.

146

PROPERTY FROM A GREENWICH CONNECTICUT PRIVATE COLLECTION

147
A DARK BLUE DAMASK 'TIGER' BADGE OFFICIAL'S ROBE
Late 19th/early 20th century
Decorated with roundels of Buddhist emblems, opening to the front with long slits to the lower garment, the embroidered 'tiger' rank badge positioned at the center of the front and back, lined with plain light blue silk.
63in (160cm) across; 43in (109cm) long

$2,500 - 3,500

十九/二十世紀 石青色暗團花對襟虎补掛服

PROPERTY FROM A GREENWICH CONNECTICUT PRIVATE COLLECTION

148
A DEEP AUBERGINE CUT-VELVET WOMAN'S INFORMAL COAT
Late 19th century
Opening at the front and densely decorated with large peony sprays, the embroidered sleeve bands with storied figures in landscape over an ivory satin ground, lined with pale blue satin damask patterned with floral sprays.
55 1/2in (141cm) across; 41 1/2in (105.5cm) long

$15,000 - 25,000

十九世紀 紫漳絨牡丹紋對襟女常服袍

Provenance
Christie's, New York, *The Imperial Wardrobe: Fine Chinese Costume and Textiles from the Linda Wrigglesworth Collection*, 19 March 2008, lot 92

來源：
紐約佳士得，《皇族的衣櫥：Linda Wrigglesworth 珍藏中國織品服飾》，2008 年 3 月 19 日，拍品編號 92

PROPERTY FROM ANOTHER OWNER

149
A PAIR OF MASSIVE SILK APRICOT-GROUND EMBROIDERED 'BIRD AND FLOWER' HANGING PANELS
Republic period
Each with a dense array of fabulous birds and butterflies amid flowering plants, the panel with a border of scrolling flowers.
134 x 46in (340 x 117cm) each
(2).

$10,000 - 15,000

民國 香色緞刺繡鳥語花香掛帳成對

A closely related pair of embroidered panels were sold in these rooms, 9 September 2019, lot 879.

(detail)

PROPERTY FROM A GREENWICH CONNECTICUT PRIVATE COLLECTION

150
A PAIR OF EMBROIDERED PALE HONEY COLORED SILK PANELS
18th century
Depicting the productions of silk and rice in a landscape scene, finely embroidered in satin stitch.
22 1/8 x 8in (56.7 x 20.3cm) overall
(2).

$30,000 - 50,000

十八世紀 耕織圖繡屏成對

Provenance
Christie's, New York, *The Imperial Wardrobe: Fine Chinese Costume and Textiles from the Linda Wrigglesworth Collection*, 19 March 2008, lot 143

Published
G. Dickinson and L. Wrigglesworth, *Imperial Wardrobe*, Berkeley and Toronto, rev.ed., 2000, p. 30, pl. 22

來源：
紐約佳士得，《皇族的衣櫥：Linda Wrigglesworth 珍藏中國織品服飾》，2008 年 3 月 19 日，拍品編號 143

出版：
G. Dickinson 及 L. Wrigglesworth 著，伯克利與多倫多，更新版，2000 年，頁 30，圖版編號 22

PROPERTY FROM VARIOUS OWNERS

151
A JADE CARVING OF A RECUMBENT DEER
Song Dynasty
Slightly looking up with the *ruyi*-shaped horns at the back of the head, the feet tucked under, the leaf-shaped tail relaxed at the rump, the body with small circles to indicate the fur pattern, perforated on the back for stringing, the gray celadon stone with natural inclusions softly polished.
1 7/16in (3.7cm) long

$10,000 - 15,000

宋 青玉臥鹿墜飾

Recumbent deer of closely related form first appeared in the Tang dynasty, a subject influenced by the gold and silver wares traded through the Silk Road. Compare the similar jade carving of a recumbent deer with its head turned back, in the collection of the Palace Museum, Taipei, illustrated on the museum's website, collection no. 故玉005621N000000000. Another similar jade recumbent deer perforated at the center for stringing, from the Qing Court collection and now at the Palace Museum, Beijing, is illustrated in *The Complete Collection of Treasures of the Palace Museum: Jadeware II*, Hong Kong, 2006, p. 63, no. 53.

PROPERTY FROM VARIOUS OWNERS

152
A RARE CELADON JADE MALLOW-SHAPED FOOT FOR *GUQIN, YANZU*
Song Dynasty
The five-petal flower carved in relief on the flat top, the sides straight and following the silhouette of the flower, connecting to the short cylinder neck supported by a slightly tapered square body, the gray celadon stone of even color softly polished.
1 11/16in (4cm) high

$5,000 - 8,000

宋 珍罕青玉雁足

Originally a pair, the 'goose feet' are made for raising the *guqin* from underneath, creating space for the sound transmission and functioning as anchors to wound up one end of the strings.

Compare the very similar jade flower-shaped 'goose feet' on the 'Dragon's Roar' *guqin* in the Collection of the Freer Gallery of Art, now the National Museum of Asian Art in the Smithsonian Institution, Washington D.C., illustrated by Yang Yuanzheng, *Dragon's Roar: Chinese Literati Musical Instruments in the Freer and Sackler Collections*, Washington D.C., 2020, p. 73, figs. 3.9 and 3.10. The author also illustrated a Warring States example of circular head and square insert on p. 44, fig. 2.24.

PROPERTY FROM VARIOUS OWNERS

153
A CARVED JADE BELT PLAQUE WITH CHILONG AND *LINGZHI* FUNGUS IN HIGH RELIEF
Song/Yuan Dynasty
The elongated serpent firmly gripped to the ground in a dynamic pose balanced with its forked tail, the head turning back pursuing a bundle of *lingzhi* fungus, all enclosed by a rectangular cushion-shaped border, the back with a rectangular opening connecting to the slits on the short sides, the gray stone degraded to attractive buff tones in areas. *2 15/16in (7.5cm) wide* (fitted box).

$15,000 - 20,000

宋/元 玉雕螭龍靈芝帶飾

Compare two closely related belt plaques discovered at the site of Xiling Pagoda in Songjiang, suburb of Shanghai, illustrated in *Jade Wares of the Tang, Song, Yuan, Ming, Qing Unearthed from Shanghai*, Shanghai, 2001, pp. 84-85, described as Yuan dynasty. Although similar in form and subject, the present lot with a more fluid expression possibly points to an earlier date.

PROPERTY FROM VARIOUS OWNERS

154
A SMALL DAOIST SUTRA-INSCRIBED CELADON JADE TUBE
Song Dynasty or later, dated by inscription to the fifth year of Xuanhe, corresponding to 1123
The octagonal faceted sides finely incised with outlined characters stating a section of the Daoist sutra, followed by a fourteen-character attribution, a circular galleried collar on each end, the center perforated vertically for stringing, the pale celadon stone of even texture softly polished, natural vein lines and inclusions.
2 7/16in (6.2cm) long (fitted box).

$20,000 - 30,000

宋或更晚 宣和五年款 青玉刻靈飛經文勒子

The inscription carved in outlined characters is from a section of the Daoist classic popular in the Tang dynasty, *Lingfei jing*, the *Sutra of Transcendent Flight*, and may be read as:

青上帝君 厥諱雲拘 錦帔青裘 遊回虛無 上晏常陽 洛景九隅 下降我室 授我玉符 通靈致真
五帝齊軀 三靈翼景 太玄扶輿 乘龍駕雲 何慮何憂 逍遙太極 與天同休

followed by a line of 14 smaller characters attributing the date of imperial commission and may be read as: 皇宋宣和五年脩內司玉作所奉造 which may be translated as: [On the] Imperial Song Xuanhe 5th year, the Xiuneisi jade workshop made [this] by commission.

The texts for *Sutra of Transcendent Flight* can be traced back to the early Six Dynasties, but its origin remains unknown. The sutra details a woman's practice of worship and the cultivation of one's spiritual life, hence reaching immortality. It is therefore not surprising that the earliest surviving sutra fragments were commissioned in 738 by Princess Yuzhen, a daughter of the Tang Emperor Xuanzong (r. 712-756), now in the collection of the Metropolitan Museum of Art. The Met sutra is attributed to the Tang dynasty calligrapher Zhong Shaojing (active 713-741), and the provenance goes back to the Ming literati Dong Qichang (1555-1636). The sutra calligraphy exemplifies the high Tang court style and artistic achievement, and some scholars have speculated that the writings were collected in the Song court before passing to the hands of Dong Qichang.

Jade tubes of this type carved in the outlined style mentioning Xiuneisi and Xuanhe dates have sparked scholarly debates over the past decades. In addition to the unconfirmed existence of jade workshop under Xiuneisi, the Imperial Department of Constructions, the choice of the Buddhist *Heart Sutra* is a highly unusual order by the Daoist Emperor Huizong (r. 1100-1126). Noted by James C.Y. Watt in a lengthy discussion of this group, *Chinese Jades from Han to Ch'ing*, The Asia Society, New York, 1980, pp. 145-150, one hypotheses is that "these pieces were carved during the time of the late Chin-Southern Sung or Yüan periods when the (perhaps undeserved) reputation of the Hsiu-nei-ssu was high and the era of Hsüan-ho was seen in the popular imagination as an age of elegance and refinement, ... was not without attraction to the romantically minded." Jade carvings from this group incised with the *Heart Sutra*, in the collections of the British Museum, Art Institute of Chicago, Cleveland Museum of Art and more, have subsequentially been re-attributed to 12th century or later.

The present lot, however, has the most probability of a Xuanhe attribution. The content of *Sutra of Transcendent Flight* and the fine, disciplined calligraphy indicate the seriousness of religious practice for a Daoist imperial court; and although an unproven theory, the written calligraphy commissioned by the Tang Princess Yuzhen may have been in Emperor Huizong's collection. The quality of this jade is excellent; and the choice of stone, the polish, and workmanship are consistent with other known Song dynasty jade carvings.

Compare the white jade tube of this type carved with the *Heart Sutra*, sold at Bonhams Hong Kong, 27 November 2018, lot 157; and another inscribed with *Poem in five-characters by Tao Yuanming of Jin*, sold at Christie's Hong Kong, 28 May 2014, lot 3244.

(two views)

(detail)

155

PROPERTY FROM VARIOUS OWNERS

155
A JADE CARVING OF TWIN BOYS HOLDING *LINGZHI* FUNGUS
Ming Dynasty or earlier
Lively carved in simple strokes, the toddlers exchanging gaze while standing back-to-back, each holding a stalk of *lingzhi* fungus over the shoulder, the tip of their shoes peering under the voluminous robes and trousers, the pale celadon jade of even color softly polished.
1 7/8in (4.7cm) high

$8,000 - 12,000

明或更早 玉雕靈芝雙童子擺件

156

156
A SMALL JADE BUCKLE AND RING
Liao Dynasty
Modeled after the metal prototype, the jade buckle delicately carved and fitted with a metal rivet, the end tab with two drilled holes for attachment; the ring with rounded corners and flat sides; the stone with a consistent gray celadon tone and softly polished, now connected with a knotted string.
buckle 1 1/16in (2.7cm) long; ring 11/16in (1.7cm) wide

$5,000 - 8,000

遼 青玉小帶扣暨玉環

PROPERTY FROM VARIOUS OWNERS

157
A GRAY JADE RECLINING BOY ON CLOUD BASE
Yuan Dynasty
Lying on his belly on a cloud base and looking back, the facial features simply carved and with three small hair knots on top of the head, the stone with natural inclusions.
2 1/4in (5.7cm) across (fitted box).

$6,000 - 8,000

元 灰玉臥童乘雲把件

157

158
A SMALL JADE *'RUYI'* PLAQUE
Ming Dynasty
Modeled in homage of an earlier design, the cloud-shaped silhouette enclosing a *ruyi* fungus head at the center carved in relief, the back drilled with one channel for attachment, the gray celadon stone with natural vein lines and inclusions, the surface softly polished and degraded with age.
1 1/2in (3.8cm) wide

$3,000 - 5,000

明 青玉如意小玉牌

158

PROPERTY FROM A GENTLEMAN, UNITED KINGDOM

159
A BLACK AND WHITE JADE LIBATION CUP WITH *LINGZHI* DECORATION
Ming Dynasty
The irregular *lingzhi* form vessel brilliantly carved using the darker inclusions in the stone to depict *lingzhi* fungus in outgrowths around the vessel and with two coiling sinuous *chilong* to one side and a third *chilong* to the other.
3 7/8 x 5 3/4in (9.9 x 14.7cm).

$40,000 - 60,000

明 巧色仿古玉雕靈芝螭龍雙耳杯

Provenance
Sam Bernstein, San Francisco, 1995
The Harold E. Stack Collection, Seattle, Washington
Bonhams, San Francisco, 24 June 2013, lot 1032
Private UK Collection

來源：
Sam Bernstein，舊金山, 1995
哈羅德· 斯塔克珍藏玉品，華盛頓州西雅圖市
舊金山邦瀚斯拍賣行，2013 年 6 月 24 日，拍品編號 1032
英國私人收藏

(two views)

160 (two views)

161

PROPERTY FROM A PRIVATE COLLECTION

160
AN ARCHAISTIC YELLOW JADE CROUCHING BEAR
17th century
Looking to the right with its right hind leg and tail tucked under, the head detailed with a strong open mouth and small eyes, the ears pricked from the thick fur around the neck, the stone of even color with areas of dark brown and natural vein lines.
2 1/4in (5.4cm) across; 1 1/2in (3.8cm) high (wood stand).

$3,000 - 5,000

十七世紀 仿古黃玉雕臥熊把件

PROPERTY FROM ANOTHER OWNER

161
AN ARCHAISTIC YELLOW JADE 'DRAGON' DISC
17th/18th century
Carved in high relief, the large dragon coiled in with feet firmly clinched to the ground, the head with finely detailed facial features, the small dragon with forked tail coiled to the other side, the base with neatly lined comma-spirals within line borders, the stone softly polished and with natural inclusions.
3 9/16in (9cm) diam

$3,000 - 5,000

十七/十八世紀 仿古黃玉螭龍觳紋璧

162

(two views)

PROPERTY FROM A PRIVATE COLLECTION

162
AN ARCHAISTIC PALE CELADON JADE *GUI BI* 'DRAGON' TABLET
18th century
The circular *bi* disc with scroll designs supported on a three-claw dragon emerging from cresting waves and stylized clouds, the sword-form *gui* tablet rising from behind, a smaller dragon with forked tail encircled the top of the tablet, the back with a tall rock under the three stars carved in relief, the stone with natural vein lines and inclusions.
5 7/8in (15cm) high

$10,000 - 20,000

十八世紀 仿古青玉雕圭璧盤龍插屏

163

164

PROPERTY FROM VARIOUS OWNERS

163
A GRAY-GREEN, RUSSET AND BROWN NEPHRITE JADE FIGURE OF A RECUMBENT HORSE
Ming Dynasty
Resting in a slightly coiled position with front legs tucked under its belly and with its head turned over its left shoulder and held just above the ground and nuzzled at its tail, the mane and tail is finely delineated with lines defining the hair, the ears are pushed a little forward and the eyes, mouth and nostrils are clearly defined, the underside similarly well detailed with hooves and leg muscles deeply carved, the stone of attractive gray-green color with russet and darker brown inclusion to the head and hind region.
4 3/4in (12cm) across

$5,000 - 8,000

明 青玉褐斑臥馬

Animal carvings such as the present lot belong to a group of naturalistically rendered small sculptures that are skillfully fashioned and sensitively rendered with gentle features attributed to the Yuan and Ming dynasties. A pale green jade recumbent horse in a slightly different posture is illustrated by Jessia Rawson, *Chinese Jade from the Neolithic to the Qing*, London, 1995, pp. 371-372, pl. 26:15; and another recumbent horse with head raised is illustrated, ibid, pp. 376-377, pl. 26:20.

164
A JADE 'GOOSE' BELTHOOK SET
Qing Dynasty
Showing a pair of goose entwined at the neck, each holding a stalk of millet on its back, the underside with button-shaped knob for attachment.
4 3/8in (11.1cm) overall; 2 7/16in (6.2cm) wide each
(2).

$2,000 - 4,000

清 玉雕雙雁銜禾帶鉤一組

165

PROPERTY FROM THE FRANCINE AND BERNARD WALD COLLECTION

165 ¤
THREE SUZHOU HARDSTONE CARVINGS
Jade ox and herder: 1750-1850;
Agate pendant: Suzhou School, 1750-1850;
Agate box and cover stand: 1750-1860
The jade ox recumbent with the herder on top; the agate pendant of 'boys and drums' scene with a four-line inscription; the agate box and cover with a 'parrot and peach' scene carved in high relief.
ox and herder 1 3/4in (4.4cm) across;
pendant 2 1/8in (5.3cm) long;
box and cover 2 1/4in (5.7cm) long
(3, wood stand for the box).

$4,000 - 6,000

蘇州雕玉石三件
1750-1850 巧色玉雕臥牛牧童擺飾
1750-1850 巧色瑪瑙雕擊鼓童子詩文牌飾
1750-1860 巧色瑪瑙雕鸚鵡壽桃長方蓋盒 帶木座

166

PROPERTY FROM A PRIVATE PHILADELPHIA COLLECTION

166
A JADE TEA BOWL
17th/18th century
Finely modeled with angular sides and pared everted rim, the square foot ring gently splayed, the interior well-hollowed, the stone with attractive striations and softly polished.
4 1/4in (12cm) diam

$5,000 - 8,000

十七/十八世紀 折腹玉茶碗

Provenance
Eldred's Auctions, MA, 26-27 August 1994, lot 296
Private Collection, Philadelphia

來源：
麻州 Eldred's 拍賣行，1994 年 8 月 26-27 日，拍品編號 296
費城私人藏

PROPERTY FROM A CANADIAN PRIVATE COLLECTION

167
AN ARCHAISTIC SERPENTINE NOTCHED DISC, *YABI*
19th century or earlier
Each wedges with a group of six pointed tabs on the ridge, the flat sides taper slightly to the outer edge, on one side a gentle groove remaining from slicing the stone, a pair of paralleled incised lines crossing the edge of the aperture, intersected by a single incised line at an angle, the translucent stone softly polished, with light encrustations in areas.
5 3/4in (14.6cm) diam (fitted box).

$8,000 - 12,000

十九世紀或更早 仿古蛇紋石牙璧

Provenance
Sotheby Parke Bernet, New York, 2 November 1979, lot 52

來源：
紐約蘇富比帕克博耐拍賣行，1979 年 11 月 2 日，拍品編號 52

Qing dynasty connoisseur Wu Dacheng (1835-1902) identified in his publication *Guyu tukao* the notched jade disc as Xuanji（璿璣）(vol. 2, p. 50a), a mythic, poetic name first recorded in *Shang shu* (Book of Documents) as *xuanji yuheng* (璿璣玉衡), a reference interpreted by Han dynasty scholars as an astrological device used in ancient rituals. However, in 20th century archaeological excavations the notched jade discs were often placed together with circular jade discs (*bi*) on the chest of the deceased in the burial context, therefore the term *yabi* (toothed disc) was assigned to correctly address function.

A smaller *yabi* of this type also with the crossed lines to one side is illustrated in *Eternal Beauty: from Karamono Tea Ceramics to Bronzeware*, Idemitsu Museum of Arts, Tokyo, 2012, p. 56, no. 71, described as Western Han.

For a comprehensive discussion of yabi discs excavated in China, see Luan, "Yabi yanjiu (Researches on Yabi)," *Wenwu*, 2005, No. 7, pp. 69-81.

PROPERTY FROM THE METROPOLITAN MUSEUM OF ART, SOLD TO BENEFIT THE ACQUISITION FUND

168 ¤
SEVEN JADE CARVINGS OF ORNAMENTS
Qing Dynasty
Comprising a celadon and russet jade axe, *fu*; a celadon jade ceremonial axe, *yue*; a jade arch-form pendant, *huang*; a carved jade bead; a russet jade thumb ring; a jade figural pendant; a jade figure of a boy.
5 1/2in (14cm) to 7/8in (2.2cm)
(7).

$2,500 - 4,500
No Reserve

清 玉雕飾七件

Provenance
Yamanaka & Company, New York, 1911 (*fu* and two figures) and 1913 (*yue*, bead, and *huang*)
Gift of Samuel T. Peters, 1911 (*fu* and two figures), 1913 (*yue*, bead, and *huang*), and 1916 (thumb ring)
The Metropolitan Museum of Art, 1911, 1913, and 1916-present

來源：
紐約山中商會，1911 年（斧及兩件人物）、1913 年（鉞，勒子，璜）
Samuel T. Peters 贈，1911 年（斧及兩件人物）、1913 年（鉞，勒子，璜）、1916 年（扳指）
大都會藝術博物館，1911 、1913、1916 年迄今

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

PROPERTY FROM THE COLLECTION OF EUGENE Y.C. SUNG IN TRUST

169
A SUPERB BEEHIVE-SHAPED ARCHAISTIC CELADON JADE 'DRAGONS' JARLET BOTTLE
1740-1800
The squat globular jarlet with a raised shoulder collar, waisted neck, and everted rim and a simple shallowly cut circular base, the sides carved in an archaistic style in a continuous band around the body with two striding phoenix-headed, one-clawed, bifurcated-tailed dragons, the fur on their legs and short wings or spurs neatly delineated, the stone of a mostly even celadon tone and with a gray vein and small inclusions to one side.
1 1/2in (3.8cm) high, stopper

$6,000 - 8,000

1740-1800 青玉刻仿古龍紋鼻煙罐一件

Provenance
Eugene Y.C. Sung Collection, Ohio and New York

來源：
Eugene Y.C. Sung藏，俄亥俄州、紐約州

For a near identical white jade example with a Qianlong four-character seal mark in the Palace Museum, Taipei, see *Snuff Bottles in the Collection of the National Palace Museum*, Taipei, 1991, p. 168, no. 169.

For another similar plain globular-form bottle but with a single raised collar and neck and bearing a Qianlong mark, see Robert Kleiner, *Chinese Snuff Bottles, The White Wings Collection*, Hong Kong, 1977, pp. 23-24, no. 11 and later sold at Sotheby's Hong Kong, Snuff Bottles from the Mary and George Bloch Collection: Part X, 1 June 2015, lot 207 and also illustrated by Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles, The Mary and George Bloch Collection*, Volume 1, pp. 254-255, no. 104.

PROPERTY FROM THE COLLECTION OF EUGENE Y.C. SUNG IN TRUST

170
A MAGNIFICENT SPADE-SHAPED IMPERIAL *YUTI* WHITE JADE 'POEMS AND ORCHIDS' BOTTLE
Qianlong, 1750-1780
The elegantly rounded spade-shaped bottle superbly incised and carved with lengthy poetic inscriptions on each side and with a depiction of orchids and peony to one side and curling around the narrow edge to the other side and utilizing a russet flaw in the stone to form the stem of the peony, with a shallowly-cut concave foot and a short waisted neck.
2 3/16in (5.8cm) high, stopper

$7,000 - 10,000

乾隆 1750-1780 御製白玉刻蘭花帶御題詩文鼻煙壺一件

Provenance
Sotheby's Hong Kong, 3 May 1995, lot 571
Eugene Y.C. Sung Collection, Ohio and New York

來源：
香港蘇富比，1995年5月3日，拍品號571
Eugene Y.C. Sung藏，俄亥俄州、紐約州

The poem on the side of the orchids reads:
御題蘭花 (Imperial Inscription on Orchid Painting)
春畹秋唐儘袅姍，氷霜傲得是真蘭。
摘來香色都清淨，鼻觀從參古佛壇。

The poem is written by Qianlong, and it is inscribed on the leaf of orchid of an album painted by the court painter Yu Sheng (1692-1767) from the collection of the Palace Museum, Beijing: 清余省畫墨妙珠林（子） 冊 大寒二候蘭花 (npm.gov.tw)

The poem on the other side reads:
御題石榴 (Imperial Inscription on Pomegranate Painting)
誰識紅華絳采敷，能囊白色水晶珠。
蜀葵幾朵芳姿暎，合喚天中輯瑞圖。

Also written by Qianlong, this poem was originally inscribed on a hanging scroll of marsh mallow and pomegranate flowers by the court artist Zou Yigui (1688-1772) from the collection of Palace Museum, Taipei: 清鄒一桂蜀葵石榴 軸 (npm.gov.tw). The third line of the poem mentions marsh mallow. The poem compares the beauty and color of pomegranates to that of women and paintings.

For a lengthy discussion on the subject of jade bottles with Imperial poetic inscriptions and corresponding subjects, most often flowers, see Hugh Moss, Victor Graham and Ka Bo Tsang, *The Art of the Chinese Snuff Bottle, The J & J Collection*, New York, 1993, pp. 94-95, no. 38.

END OF SESSION 1

171 - 174
NO LOTS

The Francine and Bernard Wald Collection of Fine Snuff Bottles, Part I

Session 2 starts at approximately 1pm,
Lots 175-269

Francine and Bernard Wald attending the Honolulu convention in 1994

Francine and Bernard Wald

Francine and Bernard Wald were a great team as a couple and as collectors of snuff bottles, and both were particularly fascinated by agates. The collection of over fourteen hundred bottles is exceedingly strong in this area, and the four live sales to be held over the next 2 years (and four simultaneous online sales) are a testament to this. Rather than offer all the finest examples in one 'blockbuster' sale, the selection for each sale has been carefully curated so that buyers are not overwhelmed by a gluttony of riches offered in one fell swoop but rather evenly spaced to give collectors the best possible opportunity to acquire over a longer time-period.

They attended many of the ICSBS early conventions together but after Francine's untimely death in 2005, Bernard rarely did so and kept a low profile publicly, though high profile for the auction houses and dealers that regularly sought his company.

Francine was a physicist when she met Bernard, then taught as a science teacher at Friends Seminary, the Nightingale-Bamford School, and NYU in Manhattan. Bernard, a lawyer, was a senior partner at Herzfeld & Rubin in NYC. He continued to work until the Covid pandemic of 2019.

They bought many of their bottles through the major dealers in the field that included Hugh Moss, Robert Hall, Clare Chu and the Late Robert Kleiner, many acting as agents for him at the auction house sales. However, they spent their summer vacation out of New York at Cape Cod, Massachusetts, timed to coincide with the sales held at Eldred's Auction Gallery. Other collectors, the Dickers, the Dorfs, the Golders and the Hartmans would visit and 'Fran and Bernie' as they were known colloquially, held a famed 'Spaghetti' party each year, with all the collectors' present. In their Greenwich Village apartment where they raised their two children, David and Kevin, they displayed the pride of their joint collecting, the agate bottles, in two large wall cases. Many of these were 'monkey' bottles, Bernie's Chinese zodiac animal.

They were both active members of the Metropolitan Snuff Bottle Society, a tri-state off-shoot of the ICSBS, that, sadly no longer exists. They were also collectors of netsuke and members of the International Netsuke Society for many years. They also collected Scrimshaw, a folk-art form of engraving images into bone or ivory. It was popular with sailors in the 1800s and is considered one of the earliest recognized American crafts. They amassed a fine and varied collection in both these fields.

法蘭芯與伯納德・伍德伉儷

法蘭芯與伯納德・伍德伉儷（Francine and Bernard Wald）既是伴侶，亦為合作無間的鼻煙壺收藏家，二人對瑪瑙尤為鍾愛。其鼻煙壺收藏超過一千四百件，在此範疇出類拔萃。未來兩年間，我們將舉行四場現場拍賣及四場同步網路拍賣實則印證了其藏品之深厚。在細細甄選與規劃後呈現一系列拍賣，而非將所有珍罕逸品集中於一場盛會中傾巢而出，如此藏家便不致於因琳瑯滿目的珍品而目不暇接，亦可於較長時間內從容擇選，得以盡展收藏之雅興。

二人曾攜手參與許多早年中國鼻煙壺學會（International Chinese Snuff Bottle Society, or ICSBS）論壇，然在 2005 年法蘭芯驟然離世後，伯納德便甚少出席活動公開露面，但作為備受矚目之藏家仍與拍賣行與古董商間保持頻頻往來。

法蘭芯與伯納德初識時為物理學家，後轉任科學教師，先後於曼哈頓的友誼學校（Friends Seminary），南丁格尔・班福德学校（Nightingale-Bamford School）及紐約大學（New York University）教授課程。伯納德則為律師，曾任紐約 Herzfeld & Rubin 事務所資深合夥人，直至 2019 年新冠疫情方才退休。

二人鼻煙壺藏品多由行內知名古董商處購得，包括莫士撝（Hugh Moss）、羅伯特・霍爾（Robert Hall）、Clare Chu 及已故 Robert Kleiner，亦常委託他們於拍賣場代為競投。然在每年夏季，他們皆會離開紐約前往麻薩諸塞州的科德角度假，此來特與 Eldred's Auction Gallery 的拍賣會同期。藏家好友如 Dicker 夫婦、Dorf 夫婦、Golder 夫婦及哈特曼（Hartman）夫婦亦時常來訪，「Fran 與 Bernie」——正如眾人間親切稱之——每年皆會舉辦聞名的「意麵」派對，款待許多藏家，齊聚一堂。於二人撫育兩子大衛與凱文成長的格林威治村公寓內，有兩座龐大壁櫃陳列著他們引以為豪之瑪瑙鼻煙壺珍藏，當中「猴」題材者尤為顯著，蓋因猴乃伯納德之生肖屬相。

二人曾皆為大都會鼻煙壺協會（Metropolitan Snuff Bottle Society）之活躍成員，該協會乃 ICSBS 於美東三州地區之分支，惟今已不復存在。除鼻煙壺外，他們亦潛心收藏根付藝術品，長年為國際根付學會（International Netsuke Society）之會員。他們亦鍾情於斯克里姆肖（Scrimshaw），一種於骨質或象牙之上雕琢圖案之民間工藝，在十九世紀水手之間尤為流行，為美國最早之傳統工藝之一。 他們於二類收藏均積累豐厚，匯聚了一系列既廣且精的珍藏。

PROPERTY FROM THE FRANCINE AND BERNARD WALD COLLECTION OF FINE CHINESE SNUFF BOTTLES

175
A SUPERB WHITE AND RUSSET JADE 'LONE FIGURE AND LARGE ROCKFACE' PEBBLE SNUFF BOTTLE
Suzhou, 1750-1820
Of ovoid outline, and cleverly carved to use the wide areas of russet skin material to form a large serrated plain rockface on each side, one depicting a single robed scholar, perhaps Mi Fu, apparently lost in contemplation amongst these large rock forms which form a continuous scene around the bottle, a gnarled pine tree to one narrow side, and swirling clouds enveloping the shoulder, all below a tapering cylindrical neck, flat rim and small mouth with a well-hollowed interior, supported on a simple flat oval foot.
2 1/8in (5.4cm) high, stopper

$5,000 - 7,000

1750-1820 蘇作棕白玉刻高士岩壁圖卵石形鼻煙壺一件

Provenance
Emily Burne Curtis Collection, New York

來源：
Emily Burne Curtis珍藏，紐約

For a discussion of the subject of Mi Fu, the renowned Northern Song dynasty poet (1050-1107), a famous calligrapher and painter noted for his love of strangely shaped stones and rocks, see Michael C. Hughes, *The Chester Beatty Library, Dublin, Chinese Snuff Bottles*, Baltimore, 2009, pp. 312-313, no. 243, and illustrating a Jiaqing porcelain bottle with the same subject to one side.

PROPERTY FROM THE FRANCINE AND BERNARD WALD COLLECTION OF FINE CHINESE SNUFF BOTTLES

176
A FINE WHITE AND PALE-RUSSET JADE 'DRAGONS AND CLOUDS' SNUFF BOTTLE
1750-1820
Carefully carved following the natural swelling pebble shape to form a bottle of rounded rectangular outline, the plain russet skin used on three sides and removed on one narrow edge where a horned three-clawed dragon amidst clouds is carved in low relief, its head extending to one main side, below which a coiling *chilong* is carved in high relief, its back and tail forming the rounded oval foot ring.
2 1/2in (6.3cm), high, stopper

$3,000 - 5,000

1750-1820 精雅棕白玉龍駕祥雲鼻煙壺一件

For another bottle of pebble material carved with a coiling *chilong* to one side and with a similar use of the brown skin to highlight the design, see Hugh Moss, Victor Graham and Ka Bo Tsang, *The Art of the Chinese Snuff Bottle, The J & J Collection*, Hong Kong, 1993, p. 99, no. 41

PROPERTY FROM THE FRANCINE AND BERNARD WALD COLLECTION OF FINE CHINESE SNUFF BOTTLES

177
A CHALCEDONY AGATE 'SCHOLARS IN GARDEN SETTINGS' SNUFF BOTTLE
Suzhou, School of Zhiting, 1730-1850
Of slightly bulbous rounded shape, carved in relief with a bearded scholar standing before a painting table and reaching to grasp a blossoming prunus branch that grows from a serrated rocky outcrop on the opposite, narrow side, his nearby attendant proffers a cup of wine, the reverse with a scholar seated on a rocky outcrop with a wine jar at his feet below a craggy overhang and an attendant figure with his back turned to his master, possibly raising a wine cup, or perhaps genuflecting, beneath a pine, below a slightly waisted cylindrical neck with rounded rim, small mouth and well hollowed interior, supported on a simple flat oval base.
2 1/16in (5.3cm) high, stopper

$6,000 - 9,000

1730-1850 蘇州芝亭流派 瑪瑙刻幽園雅士鼻煙壺

Provenance
Gerd Lester Collection
The Mary and George Bloch Collection, Hong Kong
Bonhams Hong Kong, 18 November 2011, The Mary and George Bloch Collection, lot 5
Asian Art Studio, Los Angeles, California

Published
Robert Kleiner, *Chinese Snuff Bottles from the Collection of Mary and George Bloch*, Hong Kong, 1987, p. 107, no. 150.
Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles, The Mary and George Bloch Collection*, Vol. 2, Part 2, Quartz, Hong Kong, 1998, pp. 516-5217, no. 369.

Exhibited
Sydney L. Moss Ltd., London, October 1987
Creditanstalt, Vienna, May-June 1993

來源：
Gerd Lester 收藏
瑪麗及莊智博珍藏，香港
邦瀚斯，香港，2011年11月18日，瑪麗及莊智博珍藏，拍品號5
亞洲藝術工作室，加利福尼亞

出版：
Robert Kleiner,《瑪麗及佐治伯樂鼻煙壺珍藏》，香港，1987年，107頁，編號150
莫士撝，Victor Graham 及曾嘉寶，《A Treasury of Chinese Snuff Bottles: The Mary and George Bloch Collection》，卷二，第二部分，石英，香港，1998年，516-517頁，編號369

展覽：
Sydney L. Moss Ltd., 倫敦，1987年10月
Creditanstalt, 維也納，1993年5月-6月

PROPERTY FROM THE FRANCINE AND BERNARD WALD COLLECTION OF FINE CHINESE SNUFF BOTTLES

178
A SMALL CHALCEDONY AGATE 'MONKEYS AND LONGEVITY SYMBOLS' SNUFF BOTTLE
Suzhou, 1740-1860
Of small spade shape, carved in relief using light brown and black speckled inclusions to depict a large monkey to one side with outstretched arm reaching towards *lingzhi* sprays that grow around him and surrounded by serrated rockwork and below a swirling cloud collar that encircles the shoulder, the reverse side with another monkey with one hand resting on his head, the other at his knee and seated alongside stylized pine sprays, another spray at the shoulder, and enveloped by further serrated rockwork, all below a waisted cylindrical neck and concave rim with small mouth, supported on a simple flat oval base.
1 3/4in (4.5cm) high, stopper

$4,000 - 7,000

1740-1860 蘇作瑪瑙巧雕靈猴壽紋鼻煙壺一件

Provenance
A Private Australian Collection
Robert Hall, London, November 2011

Published
Robert Hall, *Chinese Snuff Bottles XVI, Serendipity*, London, 2011, no. 68

來源：
澳大利亞私人收藏
Robert Hall， 倫敦，2011年11月

出版：
Robert Hall，《Chinese Snuff Bottles XVI, Serendipity》，倫敦，2011年，編號68

PROPERTY FROM THE FRANCINE AND BERNARD WALD COLLECTION OF FINE CHINESE SNUFF BOTTLES

179
A CINNABAR RED LACQUER 'FIGURAL LANDSCAPES' SNUFF BOTTLE
Qianlong, 1736-1795, probably Imperial
Of bulbous spade shape, carved in relief with a continuous landscape scene, one side with a gentleman holding a parasol above a lady's head on a lakeside terrace, bordered by a large pierced *taihe* rock to one narrow side and willow to the other, the reverse with a hatted gentleman and a lady standing on a boat below a continuation of the willow, with a shoreline beyond, a wispy cloud envelops the shoulder and continues to the waisted neck, a flat copper rim with small mouth, supported on a flat oval copper foot.
2 1/2in (6.3cm) high, probably original stopper

$5,000 - 7,000

1736-1795 乾隆 剔紅刻山水人物鼻煙壺一件
或爲御製

Provenance
Robert Hall, London, 1999
The SB Collection, no. 120, 1999-2011
Robert Hall, London, May 2011

Published
Robert Hall, *Chinese Snuff Bottles IX, Chinese Whispers*, London, 1999
Robert Hall, *Chinese Snuff Bottles XV, The SB Collection,* London, 2011 , no. 120

來源：
Robert Hall，倫敦，1999年
SB舊藏，編號120，1999-2011年
Robert Hall，倫敦， 2011年5月

出版：
Robert Hall，《Chinese Snuff Bottles IX, Chinese Whispers》，倫敦，1999年
Robert Hall，《Chinese Snuff Bottles XV, The SB Collection, London, 2011》，編號120

PROPERTY FROM THE FRANCINE AND BERNARD WALD COLLECTION OF FINE CHINESE SNUFF BOTTLES

180
A PALE CORAL 'ROCKY FLOWER GARDEN' SNUFF BOTTLE
1770-1850
Of rounded rectangular shape, carved in a delicate low relief with a continuous rocky garden scene with begonia, prunus, and orchids to one side and asters and peony to the other, all rising from pierced rockwork that runs around the entire bottle, all below a short cylindrical neck with flat rim and small mouth, supported on a short foot with slightly rounded oval foot ring and flat base.
2 1/4in (5.7cm) high, stopper

$6,000 - 8,000

1770-1850 淺色珊瑚雅石花卉鼻煙壺一件

Provenance
A Private Collection, France
Robert Hall, London, December 2014

來源：
法國私人收藏
Robert Hall，倫敦，2014年12月

PROPERTY FROM THE FRANCINE AND BERNARD WALD COLLECTION OF FINE CHINESE SNUFF BOTTLES

181
A FINE PALE-YELLOW JADE 'ATTENDANT TO WANG XIZHI' SNUFF BOTTLE
1750-1850
Depicting the boy attendant to the famous scholar and calligrapher, Wang Xizhi (王羲之, 303–361) standing in flowing belted robes with baggy arms, and holding a goose, the top of the boy's head with a small cylindrical hole for the mouth of the bottle, fairly well hollowed to the interior, supported on a flat circular base.
2 3/4in (7cm) high, stopper

$4,000 - 6,000

1750-1850 精雅淺黃玉王羲之侍童鼻煙壺一件

Wang Xizhi (王羲之, 303–361) is considered to be among the greatest of China's calligraphers. His biography, noted in the official history of the Jin 晋 dynasty (c. 265–420) mentions his calligraphic skill and love of geese. For the price of writing a copy of Laozi's *Daodejing* for a local Daoist priest, Wang received a flock of geese that he coveted and came to treasure. Most depictions of Wang show him watching geese from a riverbank or being offered a goose by his servant or the priest.

PROPERTY FROM THE FRANCINE AND BERNARD WALD COLLECTION OF FINE CHINESE SNUFF BOTTLES

182
A RARE WHITE JADE MYTHICAL TORTOISE (*BIXI*) SNUFF BOTTLE
Qianlong, 1736-1795
The bottle of short profile and delicately carved as a tortoise with a gently curving carapace above that is lightly incised with a network of hexagonal cells and below with the ridges of the lower body, the head and gaping circular mouth form the neck of the bottle with the horns rising to the carapace, the trilobed tail swishing upward over the other end of the shell, the interior well hollowed, fitted silk-lined dark wood box with inlaid *bing* (fire) character to the base.
3/4in (2 cm) high, and 1 3/4in (4.8cm) long, silk-lined fitted hardwood box

$6,000 - 10,000

1736-1795 乾隆 珍罕白玉瑞獸形鼻煙壺一件

For very similar examples of this rare type, see Robert Kleiner, *Chinese Snuff Bottles, The White Wings Collection*, pp. 47-48, no. 24, where the author notes that approximately a dozen such tortoise jade bottles are recorded. See also Hugh Moss, Victor Graham and Ka Bo Tsang, *The Art of the Chinese Snuff Bottle, The J & J Collection*, pp. 41-42, no. 5; and also, Clare Lawrence, *Miniature Masterpieces from the Middle Kingdom, The Monimar Collection of Chinese Snuff Bottles*, pp.160-161, no. 74

A red-painted number to the underside of this bottle, 86.104 (?) suggests a museum or collector's accession number.

PROPERTY FROM THE FRANCINE AND BERNARD WALD COLLECTION OF FINE CHINESE SNUFF BOTTLES

183
A CHALCEDONY SHADOW AGATE 'MENG HAORAN' SNUFF BOTTLE
1750-1860
Of rounded rectangular shape, edited to one side using the dark brown inclusions in the honey-gray stone to depict Meng Haoran riding his mule in a rocky landscape holding a large plum blossom over his left shoulder, the reverse plain, below a cylindrical neck with concave rim and regular mouth, supported on a short spreading foot with a flat oval foot ring and shallow flat base.
2 1/2in (6.3cm) high, stopper

$1,500 - 2,500

1750-1860 影子瑪瑙孟浩然揌梅圖鼻煙壺一件

Provenance
Ning (Dick) Wang, Beijing, 2003

來源：
王寧，北京，2003年

For agate bottle of the same subject and a discussion of the story from the novel 'Romance of the Three Kingdoms', see Michael C. Hughes, *The Chester Beatty Library, Dublin, Chinese Snuff Bottles*, Baltimore, 2009, pp. 116-017, no. 91.

184
A CHALCEDONY SHADOW AGATE 'FIGURES IN CANOPIED BOAT' SNUFF BOTTLE
1770-1860
Of flattened rounded rectangular shape, one side using dark and light-brown and white inclusions that are lightly edited to depict a canopied boat with a scholar seated in the stern under a flag and canopy reading an upheld book with the boatman at the prow wearing a straw hat and voluminous robe, a shoreline or clouds in the distance, the reverse side plain, below a cylindrical neck with flat rim and wide mouth, supported on a short slightly spreading foot, wide flat oval foot ring and shallow slightly convex base.
2 1/2in (6.3cm) high, stopper

$1,500 - 2,500

1770-1860 影子瑪瑙人物舢板圖鼻煙壺一件

Provenance
Robert Kleiner & Co. Ltd., London, October 2000

來源：
Robert Kleiner & Co. Ltd.，倫敦，2000年10月

PROPERTY FROM THE FRANCINE AND BERNARD WALD COLLECTION OF FINE CHINESE SNUFF BOTTLES

185
A CHALCEDONY AGATE 'DEPARTING BOAT' SNUFF BOTTLE
Suzhou, 1780-1880
Of rounded spade shape, carved in very deep relief in a continuous scene, using a small dark inclusion in the otherwise semi-translucent gray material to depict a figure seated in the prow of his boat presumably waving farewell to an elegantly dressed woman standing on a promontory, her hair carved from a small dark inclusion and holding a cloth or package in her raised hands, all set in a rocky landscape with willow, the reverse side with further craggy rockwork, a small building and tall plant and a large plain rock face at the center carved in low relief with a ten-character inscription starting with *bian zhou* (small boat), all below a tall slightly tapering cylindrical neck with flat rim and small mouth, supported on flat oval base with channeled surround.
2 1/4in (5.7cm) high, stopper

$4,000 - 6,000

1780-1880 蘇作瑪瑙刻離舟漸遠帶詩文鼻煙壺一件

Provenance
George Marks Collection
The Marks Collection

來源：
George Marks舊藏
Marks珍藏

PROPERTY FROM THE FRANCINE AND BERNARD WALD COLLECTION OF FINE CHINESE SNUFF BOTTLES

186
A TRANSPARENT RUBY-RED OCTAGONAL FACETED SNUFF BOTTLE
1730-1850
The octagonal bottle with bulbous quartered facets to the oval-shaped side panels and eight rectangular panels to the narrow sides, including the flat base, all below a tall cylindrical neck with extremely wide mouth, some air-bubbles to the matrix of the glass.
1 7/8in (4.7cm) high, stopper

$2,000 - 3,000

1730-1850 透明寶石紅刻棱鼻煙壺一件

Provenance
The Janet Gordon Collection, Boulder, Colorado

來源：
Janet Gordon珍藏，Boulder，科羅拉多

For a similar bottle attributed to the Palace glass workshops, see Robert Hall, *Chinese Snuff Bottles XVII*, London, 2012, no. 7

For a pair of ruby-red glass bottles formerly in the Janet Gordon collection, see Bonhams New York, Chinese Snuff Bottles from the Collection of Barbara and Marvin Dicker, 16 March 2015, lot 1059.

187
A FINE IMPERIAL-LEMON-YELLOW GLASS FACETED OCTAGONAL SNUFF BOTTLE
1730-1795
Of squat octagonal form, the main sides with a raised, quarter-faceted oval panel and the narrow sides with eight facets below a cylindrical neck with a wide mouth opening, supported on a flat foot.
1 1/2in (3.8cm) high, stopper

$2,000 - 3,000

1730-1795 精雅御用檸檬黃料刻棱鼻煙壺一件

See Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles: The Mary and George Bloch Collection*, vol. 5, Hong Kong, 2002, no. 801 and later sold at Sotheby's Hong Kong, 25 November 2013, The Mary & George Bloch Collection: Part VII, lot 42 for another example of less squat form.

PROPERTY FROM THE FRANCINE AND BERNARD WALD COLLECTION OF FINE CHINESE SNUFF BOTTLES

188
A RARE TALL INSCRIBED CYLINDRICAL AQUAMARINE 'FIGURAL' SNUFF BOTTLE
1780-1880
Superbly carved in high relief to one side with a male figure, possibly an immortal, holding aloft a tall helmet, possibly a monk's cap, in his raised left hand with four young acolytes to his sides, the reverse side with a low-relief seven-character inscription on the subject of the deity *Kui xing* followed by two pseudo seals.
3in (7.6cm) high, stopper

$3,000 - 5,000

1780-1850 藍晶石刻魁星人物帶銘文鼻煙壺一件

For another rare example of this slender form, see Bob C. Stevens, *The Collector's Book of Snuff Bottles*, New York and Tokyo, 1980, pp. 170-171, no. 641.

For a discussion of the dating of this group, see Hugh Moss, Victor Graham and Ka Bo Tsang, *The Art of the Chinese Snuff Bottle, The J & J Collection* , Hong Kong 1993, Vol. 1, no. 72.

PROPERTY FROM THE FRANCINE AND BERNARD WALD COLLECTION OF FINE CHINESE SNUFF BOTTLES

189
A WHITE AND RUSSET JADE 'MAGNOLIA BUD' SNUFF BOTTLE
1750-1830
Of naturalistic elongated bud shape of tear-drop form, the body lightly incised with the three large, folded petals, with others visible at the lightly pointed base, the neck with an applied pale russet and beige jade five-petal collar below a small mouth opening, traces of russet skin in places.
2 3/8in (6cm) high, stopper

$2,000 - 3,000

1750-1830 棕白玉刻玉蘭圖鼻煙壺一件

For a pair of identical magnolia bud bottles (with different stoppers), see Sotheby's London, 23 March 1988, lot 397

The majority of jade snuff bottles of this type with separately made leafy collars depict eggplants. The choice of a magnolia therefore is more unusual. While not an uncommon subject in Chinese paintings, as a fully dimensional object, it is. For a set of six magnolia bud bottles in a wood presentation box, see ICSBS, *Journal*, Winter 1991, front cover from the Mary and George Bloch Collection.

For another Magnolia snuff bottle, of slightly larger and wider proportions than ours, and depicting an opening bud, see Robert Hall, *Chinese Snuff Bottles V, From the Collection of Mr. and Mrs. Robert Trojan*, London, 1992, p. 22, no. 29

For an eggplant example see *Masterpieces of Chinese Snuff Bottles in the Palace Museum*, Taiwan, pl. 41

190
A FACETED, OCTAGONAL SPINACH-GREEN JADE SNUFF BOTTLE
1770-1850
Of octagonal profile, each main face with softly-cut quartered facets below a tall very slightly spreading neck and standing on a flat rectangular base.
1 7/8in (4.7cm) high, stopper

$2,500 - 4,000

1770-1850 碧玉刻棱鼻煙壺一件

Provenance
Mrs. Henry Lang, New Jersey
Gifted to the Montclair Museum of Art, 1943 (43. 468A)
Robert Kleiner, London, September 2003

來源:
Henry Lang夫人舊藏，新澤西
捐贈與Montclair藝術博物館，1943年（43. 468A）
Robert Kleiner，倫敦，2003年9月

According to Robert Kleiner's invoice, the stopper with a red glass bead inset in a bronze collar is probably original and he conjectures that the material appears to be from the same batch as that discussed by Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles, The Mary and George Bloch Collection*, Vol. 1, no. 82.

A red-painted number to the base of this bottle, 43. 468A, suggests that this was part of a gift that Mrs. Henry Lang gave to the Montclair Museum in 1943 (and later de-accessioned), see Schuyler V. R. Cammann, *Miniature Art from Old China, Chinese Snuff Bottles from the Montclair Art Museum Collection*, Montclair, New Jersey, 1982, Foreword, p. VII

PROPERTY FROM THE FRANCINE AND BERNARD WALD COLLECTION OF FINE CHINESE SNUFF BOTTLES

191
A CELADON-WHITE JADE 'ARCHAISTIC-DRAGON-HANDLED' SNUFF BOTTLE
1730-1790
Of rounded rectangular outline with slightly swelling main sides and with a brilliantly carved, archaistic key-pattern-form ascending scrolling dragon to each of the narrow sides, below steeply sloping rounded shoulders and a tall cylindrical neck with slightly convex rim, small mouth and well hollowed interior, supported on a short foot and flat oval foot ring with deeply cut slightly concave base.
2 1/2in (6.3cm) high, stopper

$2,000 - 3,000

1730-1790 青白玉刻仿古龍紋鼻煙壺一件

Provenance
John Sinclair Collection, Los Angeles, California
Asian Art Studio, Los Angeles, California, June 2010

來源:
John Sinclair珍藏，洛杉磯，加利福尼亞
亞洲藝術工作室，洛杉磯，加利福尼亞，2010年6月

192
NO LOT

PROPERTY FROM THE FRANCINE AND BERNARD WALD COLLECTION OF FINE CHINESE SNUFF BOTTLES

193
A YELLOW JADE PURSE-SHAPED SNUFF BOTTLE
1770-1850
Of rounded square shape and narrow side profile, delicately carved on each main side with descending thin channels at the oval neck that fan out to the mid-body in imitation of drawn-string purses, a slightly concave rim and regular mouth opening, a shallow oval concave base.
2 5/8in (6.7cm) high, stopper

$4,000 - 6,000

1770-1850 黃玉荷包形鼻煙壺一件

Provenance
Dennis G. Crow Ltd., Los Angeles, California, June 1994

來源：
Dennis G. Crow Ltd.，洛杉磯，加利福尼亞，1994年6月

194
A YELLOW JADE 'ARCHAISTIC CONFRONTED DRAGONS' SNUFF BOTTLE
1750-1830
Of rounded rectangular shape, carved in very low, almost intaglio relief, with a pair of confronted archaistic key-pattern-bodied ascending dragons with c-scroll decoration to each main side, the narrow sides plain, all below a tall cylindrical neck with flat rim and small mouth, supported on a short slightly spreading foot and rounded oval foot ring and shallow flat base.
2 1/2in (6.3cm) high, stopper

$5,000 - 7,000

1750-1830 黃玉刻仿古雙龍紋鼻煙壺一件

PROPERTY FROM THE FRANCINE AND BERNARD WALD COLLECTION OF FINE CHINESE SNUFF BOTTLES

195
A WHITE AND RUSSET JADE 'HUANG CHENYAN AND WEIQI PLAYERS' SNUFF BOTTLE
Suzhou, 1740-1820
Of large rounded shape, delicately carved in low relief with the scene of a lone, hooded and robed figure, probably Huangg Chenyan, riding a mule in a bare winter landscape under pine and near rockwork to one side, and with two scholars playing *weiqi*, a young assistant nearby clutching a bundle, perhaps a wrapped *qin*, under further pine, all below a very slightly waisted short neck with concave rim and small mouth, supported on a flat oval base.
2 3/8in (6cm) high, stopper

$7,000 - 10,000

1740-1820 蘇作棕白玉刻「黃承彥弈棋悟道」鼻煙壺一件

Huang Chengyan was a reclusive scholar who lived during the late Eastern Han dynasty of China. He does appear in the 14th-century historical novel *Romance of the Three Kingdoms*, but as a fairly minor character. He is often mistaken for Meng Haoran, another scholar who rides a mule, but who is usually depicted with his assistant who carries an early plum blossom on his shoulders. Huang Chengyan, on the other hand, is either depicted alone, or when he does have an assistant, he carries a double gourd vessel on his back.

PROPERTY FROM THE FRANCINE AND BERNARD WALD COLLECTION OF FINE CHINESE SNUFF BOTTLES

196
A TWO-COLOR JASPER 'BUDDHISTIC LIONS AND MONKEYS' SNUFF BOTTLE
1770-1860
Of rounded square shape, one side carved in relief through a dark green layer to a pale orange-brown ground with a Buddhistic lion and cub with a ribboned ball alongside, the reverse very cleverly integrating a thin darker inclusion that sweeps diagonally across the bottle with a thin tree branch on which sits a monkey and a rocky outcrop with another seated monkey clutching a large peach, both monkeys using patches of green and rust-red, all below a very slightly waisted cylindrical neck with concave rim and small mouth, supported on a short foot with a flat oval foot ring and flat base.
2 3/8in (6cm) high, stopper

$2,000 - 3,000

1770-1860 雙色碧石巧雕「太師少師」及靈猴獻壽圖鼻煙壺一件

Provenance
Sotheby's Sussex, 25 June 1991, lot 119
The Bentley Collection
The Asian Art Studio, Los Angeles, California

Published
Clare and Michael Chu, *The Bentley Collection of Chinese Snuff Bottles*, Hong Kong, 1908, p. 82

來源：
蘇富比，薩塞克斯，1991年6月25日，拍品號119
Bentley珍藏
亞洲藝術工作室，洛杉磯，加利福尼亞

出版：
Clare及Michael Chu，《The Bentley Collection of Chinese Snuff Bottles》，香港，1908，82頁

PROPERTY FROM THE FRANCINE AND BERNARD WALD COLLECTION OF FINE CHINESE SNUFF BOTTLES

197
AN UNUSUAL-SUBJECT THREE-COLOR JASPER 'CLAM, SNIPE, MONKEY AND BEE' SNUFF BOTTLE
1750-1860
Of large, rounded spade shape, unusually carved to one side using a rust-red layer with a coastal scene with a startled or excited snipe observing a clam self-propelling in a body of water, and to the other side with a more common subject of a monkey with a stick, seated on rockwork, below an angry bee having had its nest poked, the lapidary using two layers of honey-brown against a green ground, below a cylindrical neck with concave rim and small mouth, supported on a short foot with a wide, slightly rounded, oval foot ring and convex base.
2 1/2in (6.3cm) high, stopper

$2,000 - 4,000

1750-1860 三色碧石巧雕動物圖鼻煙壺一件

Provenance
Alex S. Cussons Collection

Literature
Hugh M. Moss, *Chinese Snuff Bottles of the Silica or Quartz Group*, p. 45, no. 122 (both sides illustrated).

來源：
Alex S. Cussons珍藏

出版：
莫士撝，《Chinese Snuff Bottles of the Silica or Quartz Group》，45頁，編號122

The subject of the clam and snipe is based on the Chinese proverb "in the fight between the snipe and the clam, the fisherman has the best of it". While the clam and snipe argue a fisherman nets them both.

PROPERTY FROM THE FRANCINE AND BERNARD WALD COLLECTION OF FINE CHINESE SNUFF BOTTLES

198
A TRANSPARENT CARVED RED GLASS 'COILING DRAGONS' SNUFF BOTTLE
1750-1800
Of flattened rounded shape, carved in very high rounded relief with a striding bearded dragon to one side and an upward-coiling dragon the other, its tail forming the foot and centered by a slightly convex base, all below a waisted neck with a wide collar and flat rim and quite large mouth.
2 5/8in (6.2cm) high, stopper

$1,800 - 2,500

1750-1800 透明紅料龍紋鼻煙壺一件

PROPERTY FROM THE FRANCINE AND BERNARD WALD COLLECTION OF FINE CHINESE SNUFF BOTTLES

199
A RARE CINNABAR RED LACQUER 'PEA PODS AND PEONY' SNUFF BOTTLE
1730-1820
Of rounded spade shape, carved with a dense design in a continuous scene with pea pods with a tight diaper cell pattern amidst trailing leafy vines and peonies between *ruyi* bands at the foot and shoulder and further star-burst diaper pattern in two bands at the everted neck with a flat gilt-copper rim and regular mouth, supported on a flat squared-oval gilt-copper base.
2 1/2in (6.3cm) high, stopper

$4,000 - 7,000

1730-1820 剔紅刻豆莢牡丹花卉紋鼻煙壺一件

PROPERTY FROM THE FRANCINE AND BERNARD WALD COLLECTION OF FINE CHINESE SNUFF BOTTLES

200
A SUPERB BULBOUS CHALCEDONY AGATE 'BIRD AND LOQUATS' SNUFF BOTTLE
Suzhou, 1750-1860
Of rounded bulbous shape, brilliantly carved in mid-relief and making exceptional use of the natural dark markings in the matrix of the otherwise almost transparent misty gray stone to depict a well-fed plump bird eyeing a group of loquats at the end of the tree branch on which he balances, and which rises from serrated rockwork below, the reverse side carved from a paler honey inclusion with a wide swathe of curling serrated rockwork and a small outgrowth of *wutong*, supported on a shallow concave oval base and with a short cylindrical neck with flat rim and small mouth, extremely well hollowed interior.
2 1/4in (5.7cm) high, stopper

$15,000 - 25,000

1750-1860 蘇作瑪瑙巧雕異石禽鳥枇杷圖鼻煙壺一件

Provenance
The Monimar Collection
Clare Lawrence, London, 2002

Published
Clare Lawrence, *Miniature Masterpieces from the Middle Kingdom, The Monimar Collection of Chinese Snuff Bottles*, Hong Kong, 1996, pp.134-135, no. 61.138
ICSBS, *Journal*, Winter 2005, front cover

來源：
Monimar珍藏
Clare Lawrence，倫敦，2002年

出版：
Clare Lawrence，《Miniature Masterpieces from the Middle Kingdom, The Monimar Collection of Chinese Snuff Bottles》，134-135頁，編號61.138
ICSBS Journal，2005年冬季刊，封面

Previously erroneously described as 'bird with grapes' the new identification as 'loquat' seems appropriate given the shape of the leaves and the tree branch from which they grow. A comparison of the image on our bottle, with that of the famous Southern Song Dynasty album leaf painting on silk by Lin Chun of the same subject, illustrated by Fu Sinian, ed., *Zhongguo meishu quanji, huihua bian 4: Liang Song huihua, xia* (Beijing: *Wenwu chubanshe*, 1988), pl. 96, p. 131, in the Collection of the National Palace Museum, Beijing, entitled 'Loquats and Mountain Bird', seems to confirm this.

PROPERTY FROM THE FRANCINE AND BERNARD WALD COLLECTION OF FINE CHINESE SNUFF BOTTLES

201
A CHALCEDONY SHADOW AGATE 'MONKEYS AND BUTTERFLIES' SNUFF BOTTLE
1750-1860
of flattened rounded rectangular shape, the grey and dark brown markings in the otherwise semi-transparent honey agate are lightly edited to depict two monkeys on a rocky outcrop, one holding a stick, that he stabs towards a butterfly overhead, with another in flight lower down, the reverse side with differing color inclusions in the upper third and the neck suggestive of buildings in a landscape set before towering mountains, all below a cylindrical neck with concave rim and fairly large mouth, supported on a short foot with a flat oval foot ring and shallow flat base.
2 3/8in (6cm) high, stopper

$3,000 - 5,000

1750-1860 影子瑪瑙雙猴圖鼻煙壺一件

Provenance
Robert Kleiner, London

Published
ICSBS, *Journal*, Winter 2005, front cover

來源：
Robert Kleiner，倫敦

出版：
ICSBS Journal，2005年冬季刊，封面

202
A RARE DECAGONAL CHALCEDONY AGATE 'FLOWERHEAD' SNUFF BOTTLE
1750-1860
The multi-facetted bottle carved on each side with a central ten-petalled small flowerhead, with ten further petals radiating out from these to the decagonal facetted narrow sides, all below a cylindrical neck with concave rim and small mouth, supported on a flat rectangular base, the stone with attractive natural abstract inclusions.
2 1/4in (5.7cm) high, stopper

$3,000 - 5,000

1750-1860 瑪瑙刻棱鼻煙壺一件

Provenance
Ning (Dick) Wang, 2004

來源：
王寧，2004年

For another rare chalcedony example, see Sotheby's London, 23 March 1988, lot 366

For a jadeite example of similar faceted flowerhead design, see Sotheby's New York, 25 June 1982, *Fine and Important Chinese Snuff Bottles from the Collection of Bob C. Stevens, Part III*, lot 152

PROPERTY FROM THE FRANCINE AND BERNARD WALD COLLECTION OF FINE CHINESE SNUFF BOTTLES

203
A CHALCEDONY AGATE 'PLUMP BIRD AND WINTER BLOSSOM' SNUFF BOTTLE
Suzhou, 1750-1860
Of ovoid shape, carved in relief to one side using various brown inclusions with a plump bird on the branches of a blossoming tree, possibly peach, above *lingzhi* and pine sprays, the narrow and reverse side with two serrated rockwork outcrops with flowing water between below a further pine spray, below a cylindrical neck with concave rim and small mouth, supported on a simple flat, shaped base.
2in (5cm) high, stopper

$4,000 - 6,000

1750-1860 蘇作瑪瑙刻花鳥圖鼻煙壺一件

Provenance
The Krohn Collection, Montecito, California (acquired in the 1960's)
Jadestone, Portland, Oregon, February 2009

Published
ICSBS, *Journal*, Winter 2005, p. 51 (Advertisement)

來源：
Krohn舊藏，Montecito，加利福尼亞，1960年閒購得
Jadestone，波特蘭，俄勒岡，2009年2月

出版：
ICSBS Journal，2005年冬季刊，51頁（廣告）

For a Suzhou chalcedony agate bottle of rounded shape depicting a plump bird and rockwork, see Hugh M. Moss, *Chinese Snuff Bottles of the Silica or Quartz Group, London*, 1971, p. 64, no. 166.

PROPERTY FROM THE FRANCINE AND BERNARD WALD COLLECTION OF FINE CHINESE SNUFF BOTTLES

204
A LARGE PLAIN WHITE JADE SNUFF BOTTLE
1760-1840
Of rounded square shape, the stone of an even white tone throughout, the narrow sides and shoulders gently rounded below a short cylindrical neck with flat rim and small mouth, the interior well-hollowed, supported on a short foot with wide flat oval foot ring and slightly concave base.
2 5/8in (6.7cm) high, stopper

$2,500 - 4,000

1760-1840 白玉素面鼻煙壺一件

Provenance
Gertrude Stuart Collection, Los Angeles, California
James and Pauline Clow Collection, Las Vegas, Nevada
Bertrand de Lavergne, Paris, France, 2007

來源：
Gertrude Stuart珍藏，洛杉磯，加利福尼亞
James及Pauline Clow珍藏，拉斯維加斯，內華達
Bertrand de Lavergne，巴黎，法國，2007年

205
A SMALL WHITE JADE OCTAGONAL 'FOUR-PETAL-FLOWERHEADS' SNUFF BOTTLE
Probably Beijing Palace Workshops, 1740-1820
Of small octagonal shape, the slightly bulbous main sides carved in gentle low relief with ribbed four-petal flowerheads, below a cylindrical neck with flat rim and small mouth, supported on a flat rectangular base.
1 1/2in (3.8cm), high, stopper

$4,000 - 6,000

1740-1820 白玉刻棱花卉紋鼻煙壺一件
或為北京宮廷作坊

Provenance
Emily Burne Curtis Collection

Published
Hugh Moss, *Snuff Bottles of the Ch'ing Dynasty,* Hong Kong Museum of Art, 1978, p.60, no. 42 and p. 134, Col. Pl., 42

Exhibited
Hong Kong Museum of Art, 1978, no. 42

來源：
Emily Burne Curtis珍藏

出版：
莫士撝，《Snuff Bottles of the Ch'ing Dynasty》，香港藝術館，1978年，60頁，編號42，及134頁，42圖

展覽：
香港藝術館，1978年，編號42

For a square jade bottle with six petal flowerheads attributed to the Imperial workshops, see Robert Hall, *Chinese Snuff Bottles XVII*, no. 37

PROPERTY FROM THE FRANCINE AND BERNARD WALD COLLECTION OF FINE CHINESE SNUFF BOTTLES

206
A SUPERB BLACK, GREY, RUST-RED AND WHITE JADE 'FIVE DRAGONS AND CLOUDS' PEBBLE-FORM SNUFF BOTTLE
1730-1820
The pebble material brilliantly used to suggest swirling patches of clouds and carved in a sensuous low relief with five sinuous three-clawed *chi* dragons coiling around the entire body amidst dense clouds, the pointed top of the pebble with a very small cylindrical mouth and well hollowed interior, supported on a simple shallow cut oval depression that forms the base.
2 1/2in (6.4cm) high, stopper

$4,000 - 6,000

1730-1820 卵石形黑白玉帶棕沁刻五龍騰雲鼻煙壺一件

Provenance
Jade House, Hong Kong, 26 July 1999
Bonhams, New York, 10 September 2018, lot 22
Robert Hall, Asian Art Ltd., 16 September 2018

來源：
Jade House，香港，1999年7月26日
邦瀚斯，紐約，2018年9月10日，拍品號22
Robert Hall Asian Art Ltd.，2018年9月16日

For a very similar pebble bottle also carved with dragons amidst clouds, though depicting four, rather than the five on the Wald example, see Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles, The Mary and George Bloch Collection*, Hong Kong, Vol. 1, Jade 1995, pp. 336-337, no. 132.

Due to the similarities mentioned above along with a near identical size, it is tempting to suggest that the Bloch bottle might be the pair to our example; the combination of the dragons adding to nine, a more auspicious numbering; however, the scales on the dragons of the Bloch example, are quite unlike the undecorated and more silky and sinuous *chi* dragons on the Wald bottle and this seems unlikely despite the obvious parallels.

PROPERTY FROM THE FRANCINE AND BERNARD WALD COLLECTION OF FINE CHINESE SNUFF BOTTLES

207
A SUPERB WHITE JADE SNUFF BOTTLE
1736-1795
Of rounded and flattened square shape with smoothly rounded shoulders and lower body that ends at a flat oval foot with shallow oval base, the wide cylindrical neck with a flat lip and small mouth, the brilliant white material with a most attractive semi-matte polish and nicely hollowed.
2 1/2in (6.4cm) high, stopper

$3,000 - 5,000

1736-1795 精美白玉鼻煙壺一件

This bottle, a superb example of the best white nephrite available, is fairly well hollowed while still retaining a weighty integrity. The soft matte polish finish is akin to that found in the very best of eighteenth-century production.

208
A WHITE JADE 'CONTESTING ARCHAISTIC DRAGONS' SNUFF BOTTLE
1750-1795
Of flattened rounded rectangular shape, each side carved in a delicate relief with archaistic dragons with bifurcated key-pattern-form bodies with c-scroll decoration, the two heads on each side confronted at the mid body and contesting a simply indicated magic pearl, their bodies forming the archaic-bronze-like decoration that surrounds them, the narrow sides plain, all below a cylindrical neck with flat rim and small mouth, supported on a short foot with flat oval foot rim and flat base.
2 1/2in (6.3cm) high, stopper

$5,000 - 8,000

1750-1795 白玉刻仿古螭龍爭雄圖鼻煙壺一件

Provenance
Martin Schoen Collection
Joseph Baruch Silver Collection
Clare Lawrence, London, July 1992

來源：
Martin Schoen珍藏
Joseph Baruch Silver珍藏
Clare Lawrence，倫敦，1992年7月

The motif of two *chilong* facing each other was frequently found in ancient bronze and jade. For a similar example in the Humphrey K. F. Hui Collection, see *The Imperial Connection: Court Related Chinese Snuff Bottles, The Humphrey K. F. Hui Collection*, The Chinese University of Hong Kong, Art Museum, Hong Kong, 1998, no.59. For another white nephrite bottle with similar motifs in the Mary and George Bloch collection, see Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles: The Mary and George Bloch Collection*, Vol.1, Jade, Hong Kong, 1995, pp.82-83, no.29.

See also Bonhams Hong Kong, The Paul Braga Collection, 24 November 2012, lot 50 for another example.

PROPERTY FROM THE FRANCINE AND BERNARD WALD COLLECTION OF FINE CHINESE SNUFF BOTTLES

209
A BLACK, GRAY AND WHITE JADE 'MENG HAORAN' SNUFF BOTTLE
Suzhou type, 1780-1860
Of large, rounded square shape, carved in relief on the main side using the gray and white areas of the stone with Meng Haoran on his mule collecting the winter plum blossom which is draped over the shoulder of his assistant trudging behind, fruiting persimmon trees to each side with rockwork and a hut forming a backdrop, the narrow sides and reverse plain, all below a short cylindrical neck with slightly concave rim and small mouth, supported on a very short foot with a wide flat oval foot rim and slightly convex base.
2 5/8in (6.7cm)

$8,000 - 12,000

1780-1860 蘇州風格黑白玉刻孟浩然踏雪尋梅鼻煙壺一件

For an agate bottle of the same subject and a discussion of the story from the novel 'Romance of the Three Kingdoms', see Michael C. Hughes, *The Chester Beatty Library, Dublin, Chinese Snuff Bottles*, Baltimore, 2009, pp. 116-017, no. 91.

See Robert Kleiner, *Treasures from the Sanctum of Enlightened Respect, Chinese Snuff Bottles from the Collection of Denis Low*, Singapore, 1999, p. 55, no. 42, for a black and white and russet jade bottle depicting a standing scholar admiring prunus blossom in a rocky landscape.

For a discussion of the Suzhou group as a whole and an illustration of another black and white Suzhou jade bottle of spade shape with a boating scene, see Robert W. L. Kleiner, *Chinese Snuff Bottles from the Collection of Mary and George Bloch*, Hong Kong, 1987, pp. 34-35, no. 36.

For another large black and white jade bottle of spade shape carved with dragon and cloud decoration, see John Gilmore Ford, *Chinese Snuff Bottles, The Edward Choate O'Dell Collection*, Baltimore, 1982, front cover and pp. 28-29, no. 3

PROPERTY FROM THE FRANCINE AND BERNARD WALD COLLECTION OF FINE CHINESE SNUFF BOTTLES

210
A LARGE CHALCEDONY SHADOW AGATE 'ZHUGE LIANG' SNUFF BOTTLE
1750-1860
Of large rounded rectangular shape, the main side lightly edited through a brown inclusion with a scene from the 'Romance of the Three Kingdoms' with two soldiers of Zhuge Liang's army, 'collecting' the enemies' arrows that are being fired into the straw roof of their craft, the reverse side plain, below a cylindrical neck with concave rim and regular mouth, supported on a short foot and flat oval foot rim with flat base.
2 3/4in (7cm) high, stopper

$3,000 - 4,000

1750-1860 影子瑪瑙諸葛亮草船借箭圖鼻煙壺一件

Provenance
Eldred's, East Dennis, Massachusetts, 22 August 2003, lot 321

來源：
Eldred拍賣行，East Dennis，馬薩諸塞，2003年8月22號，拍品號321

Zhuge Liang is considered one of the greatest military strategists in Chinese history, renowned for brilliant tactics and loyalty during the Three Kingdoms period. His exploits were generously compiled in the novel "Romance of the Three Kingdoms". His strategic genius and ability to manipulate to his advantage the negative aspects of any given problem are fully underscored.

For another large chalcedony shadow agate bottle carved with a similar scene of the same subject, see Hugh Moss, Victor Graham and Ka Bo Tsang, *The Art of the Chinese Snuff Bottle, The J & J Collection*, Hong Kong, 1993, p. 215, no. 128

211
A CHALCEDONY SHADOW AGATE 'MENG HAORAN' SNUFF BOTTLE
1750-1860
Of rounded rectangular shape, cleverly edited to use the dark brown inclusion in the stone to depict Ming Haoran riding his mule and carrying a prunus blossom branch across his right shoulder with a single flying bat swooping towards him, the scene, unusually, almost completely filling the main side, the reverse side plain, below a cylindrical neck with concave rim and small mouth, supported on a short spreading foot with narrow rounded oval foot ring and flat base.
2 1/2in (6.3cm) high, stopper

$3,000 - 5,000

1750-1860 影子瑪瑙孟浩然尋梅圖鼻煙壺一件

For another chalcedony shadow agate bottle depicting a figure on a donkey with a flying bat nearby and a similar uneven shadowy ground below, see *Masterpieces of Chinese Snuff Bottles in the Palace Museum*, Taipei, 1974, no. 42

PROPERTY FROM THE FRANCINE AND BERNARD WALD COLLECTION OF FINE CHINESE SNUFF BOTTLES

212
AN INSCRIBED CHALCEDONY AGATE 'MONKEYS AND BIRDS' SNUFF BOTTLE
Suzhou, 1770-1850
Of flattened shield shape and carved in relief in a continuous scene around the body with cleverly utilizing the darker areas of the stone to depict two crouching monkeys encircled by serrated rockwork and both clutching a single leafy branch between them and below an engraved three-character inscription, *cai zhi tu* carved on a rockface above, the reverse side with two small swooping birds, further serrated rockwork, a budding prunus branch and an engraved four-character inscription, *niao yu hua xiang*, all below a wispy cloud collar that encircles the shoulder below a waisted cylindrical neck with slightly concave lip and regular mouth, supported on a short foot with flat oval base.
2 1/4in (5.7cm) high, stopper

$4,000 - 7,000

1770-1850 蘇作瑪瑙巧雕靈猴揌芝及鳥語花香圖鼻煙壺一件

Provenance
Bernard Schwartz Collection, New York
Robert Hall, London, February 2002

來源：
Bernard Schwartz珍藏，紐約
Robert Hall，倫敦，2002年2月

The three-character inscription, *cai zhi tu* can be read as 採芝圖
The four-character inscription, *niao yu hua xiang* can be read as 鳥語花香

PROPERTY FROM THE FRANCINE AND BERNARD WALD COLLECTION OF FINE CHINESE SNUFF BOTTLES

213
A CINNABAR RED AND ORANGE LACQUER 'MELONS AND BUTTERFLIES' SNUFF BOTTLE
1730-1820
Of spade shape, carved in relief in a continuous scene with two butterflies on each side, in flight amidst melons, trailing vines and a single prunus blossom above an orange lacquer ground with a dense diaper cell pattern, set between a key-pattern band at the foot with a flat oval base carved with a stylized *shou* character and with a *ruyi*-collar at the shoulder and a chevron band at the everted neck with a flat gilt-copper rim and small mouth.
2 1/4in (5.7cm) high, stopper

$2,000 - 4,000

1730-1820 剔彩刻「瓜瓞綿綿」鼻煙壺一件

For a very similar cinnabar red lacquer bottle with melons and butterflies, see Robert Kleiner, *Chinese Snuff Bottles, The White Wings Collection*, Hong Kong, 1997, pp. 210-211, no. 146; another with smaller butterflies and bigger melons, see *Snuff Bottles of the Ch'ing Dynasty*, Hong Kong, 1978, p. 92, no. 136 and p. 136, no. 136

PROPERTY FROM THE FRANCINE AND BERNARD WALD COLLECTION OF FINE CHINESE SNUFF BOTTLES

214
A SUPERB LARGE CORAL 'MYTHICAL BEASTS' SNUFF BOTTLE
1750-1850
Of tapering rectangular shape and carved in high relief in a continuous scene with a *qilin* to one side racing through billowing clouds and emitting a plume from its up-turned head and mouth that supports a book, the reverse side with a a Buddhistic lion and cub playing with a large, ribboned ball with further billowing clouds to the narrow sides, below a short cylindrical neck with flat rim and small mouth, supported on a short foot with flat oval foot rim and shallow flat base.
2 5/8in (6.7cm) high, stopper

$4,000 - 6,000

1750-1850 珊瑚刻瑞獸鼻煙壺一件

Provenance
The Thomas Barlow Walker Collection
Sotheby Parke Bernet, New York, 27 September 1972, lot 527
Mrs. Julie Stempel Collection, Hong Kong
Sotheby Parke Bernet, New York, 11 October 1979, lot 189

來源：
Thomas Barlow Walker舊藏
蘇富比帕克-博內，紐約，1972年9月27日，拍品號527
朱莉· 斯坦佩爾夫人珍藏，香港
蘇富比帕克-博內，紐約，1979年10月11日，拍品號189

PROPERTY FROM THE FRANCINE AND BERNARD WALD COLLECTION OF FINE CHINESE SNUFF BOTTLES

215
A PALE-RUSSET AND YELLOW JADE 'FEMALE IMMORTAL AND MONKEY' SNUFF BOTTLE
Master of the Rocks, 1740-1850
Of rounded rectangular shape, carved in relief to one side through a pale russet skin to reveal the 'yellow' jade beneath with a monkey under pine, a large peach held in his outstretched hands, and walking towards a female immortal holding a lidded vessel by her shoulder in front of a rock face, the narrow sides with very finely carved lion-mask fixed-loop handles, the reverse side mostly a plain yellow jade, with a small rocky outcrop to the lower left corner that continues from the main side, all below a cylindrical neck with flat rim and small mouth, supported on a short foot with flat oval foot ring and deep-cut flat base.
2 1/2in (6.3cm) high, stopper

$3,000 - 5,000

1740-1850 黃玉帶皮刻西王母與靈猴圖鼻煙壺一件
卵石皮浮雕派

The design of a monkey and peach refers to the legend of Sun Wukong and carries immortality symbolism. This popular subject, made famous in the allegorical novel *Xiyou Ji* (Journey to the West), published in 1592, tells the story of the theft of peaches from the celestial gardens of Xiwangmu, the goddess of the West, by the mischievous 'Monkey King' Sun Wukong.

For another 'Master of the Rocks' russet and yellow jade bottle, depicting five monkeys and fruiting peach trees, See Hugh Moss, Victor Graham, and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles, The Mary and George Bloch Collection*, Hong Kong, 1995, pp. 362-365, no. 140. Interestingly it has almost identical mask handles to the narrow sides.

216
A GREEN, GRAY AND RUSSET JADE 'FISHERMAN AND BOY MOUNTAINSCAPE' SNUFF BOTTLE
Master of the Rocks, 1750-1850
Of rounded rectangular shape, carved in relief using the brown skin of the stone with a rocky mountain scene with a straw-hatted fisherman in a boat in a narrow ravine with a hut under willow and *wutong* on a bank opposite and a steep rocky cliff with a boy clutching a bundle under a further tree behind him, the reverse side, using the green and gray lower layers, mostly plain save for a line of waves at the foot and tree branches that extend from the narrow edges, below a short cylindrical neck with concave rim and small mouth, supported on a short foot and flat oval foot rim and flat base. *2 3/8in (6cm) high, stopper*

$2,500 - 4,000

1750-1850 青棕玉刻漁夫童子山水圖鼻煙壺一件
卵石皮浮雕派

Provenance
Robert Hall, London
The Trojan Collection
Robert Kleiner & Co. Ltd., London, June 1995

Published
Robert Hall, *Chinese Snuff Bottles V*, p. 19, no. 23

來源：
Robert Hall，倫敦
Trojan珍藏
Robert Kleiner & Co. Ltd.，倫敦，1995年6月

出版：
Robert Hall，《Chinese Snuff Bottles V》，19頁，編號23

See Michael C. Hughes, *The Chester Beatty Library, Dublin, Chinese Snuff Bottles*, Baltimore, 2009, pp. 30-31, no. 17, for another bottle of this type and a discussion of the school.

PROPERTY FROM THE FRANCINE AND BERNARD WALD COLLECTION OF FINE CHINESE SNUFF BOTTLES

217
A SMALL INSCRIBED GREEN AND RUSSET JADE '*CHILONG*-ENWRAPPED' SNUFF BOTTLE
Master of the Rocks, 1730-1850
Of small rounded rectangular shape, carved using areas of the russet skin with two coiling *chilong* and possibly the emerging head of a third, wrapped around the bottle primarily to one main and two narrow sides and also rising above the neck rim, the reverse side with a fourteen-character grass script poem and a *Zigang* signature, a short cylindrical neck with flat rim and small mouth, supported on a slightly spreading short foot and flat oval foot rim and convex base.
2in (5cm), high, stopper

$3,000 - 5,000

1730-1850 青棕玉刻螭龍詩文鼻煙壺一件
卵石皮浮雕派

Provenance
Malcolm Barnett Collection
Robert Kleiner & Co. Ltd., September 1996

來源：
Malcolm Barnett珍藏
Robert Kleiner & Co. Ltd.，1996年9月

See Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles*, Vol. 1, pp. 370 no. 142, for another 'Master of the Rocks' bottle also carved with *chilong* and a discussion of this group and its possible relationship with imperial objects made for the Court.

PROPERTY FROM THE FRANCINE AND BERNARD WALD COLLECTION OF FINE CHINESE SNUFF BOTTLES

218
AN INSIDE-PAINTED CRYSTAL 'PORTRAIT' SNUFF BOTTLE
Ma Shaoxuan, seal *Shaoxuan*, 1910-1920
Of rounded rectangular shape, one side painted in black with a portrait of a lady wearing a traditional Chinese robe with crane and pine decoration to the arms and chest, below a high collar and double strand pearl necklace, her hair tied in two buns, the reverse side painted in black, gray and green with a horse below a willow tree in a fierce wind that pulls the foliage and the horses main and tail to one side, a vertical four-character inscription reading *Yi Lu Shun Feng* followed by the artists vermilion seal, a short cylindrical neck with flat rim and regular mouth, supported on a short foot with wide flat oval foot rim and shallow flat base.
2 1/2in (6.3cm), high, stopper

$10,000 - 15,000

1910-1920 馬少宣 水晶內畫人物肖像及「一路順風」圖鼻煙壺一件
《少宣》畫鈐款

Seal: Shao-Hsuan and inscription *Yi Lu Shun Feng* (one path, favorable wind)

It is possible that the portrait in this bottle might be that of Wang Yao-ch'ing (1882-1954). For a fascinating insight to the art of portrait painting in bottles, see Emily Byrne Curtis, *Reflected Glory in a Bottle*, New York, 1980, Chapter Seven, pp. 81-94 where a portrait of the male actor, Wang Yao-ch'ing, in female roles is discussed and illustrated. See ibid, p. 88, fig. 120 for a possible parallel to ours.

PROPERTY FROM THE FRANCINE AND BERNARD WALD COLLECTION OF FINE CHINESE SNUFF BOTTLES

219
A 'WESTLAKE'-GREEN CARVED GLASS 'DRAGON-PANELED' SNUFF BOTTLE
Qianlong-Jiaqing, 1750-1820
Of bulbous tear form with slightly swelling main sides below a waisted and flaring neck with flat lip with two layers of glass, an inner semi-transparent white glass and a 'Westlake'-green exterior, each main face with a recessed oval panel with bow-string border, two coiling and ascending four-clawed dragons, one spewing a plume with a magic-pearl to one side and the other with two large and two small archaistic dragons, their bodies forming a *long* character, supported on a short foot with rounded oval foot rim and slightly convex base.
2 1/8in (5.4cm) high, stopper

$2,000 - 4,000

1750-1820 乾隆–嘉慶 西湖綠料胎刻開光龍紋鼻煙壺一件

Provenance
John Ault Collection
Robert Kleiner, London, March 2002

Literature
Robert W. L. Kleiner, *Chinese Snuff Bottles from the Collection of John Ault*, p. 16, no. 20

來源：
John Ault珍藏
Robert Kleiner，倫敦，2002年3月

出版：
Robert W. L. Kleiner，《Chinese Snuff Bottles from the Collection of John Ault》，16頁，編號20

For another darker green glass example attributed to the Beijing Palace workshops, see Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles, The Mary and George Bloch Collection*, Vol. 5, Part 2, no. 825; another was sold at Sotheby's New York, 1 April 2005, The Avrina Pugh Collection, lot 500

Compare with the decoration on a Duan inkstone bottle illustrated by Robert Kleiner, *Chinese Snuff Bottles, The White Wings Collection*, Hong Kong 1997, p. 190-191, no. 131

PROPERTY FROM THE FRANCINE AND BERNARD WALD COLLECTION OF FINE CHINESE SNUFF BOTTLES

220
A FINE LARGE IMPERIAL-YELLOW GLASS SNUFF BOTTLE
1750-1820
Of flattened rounded shape and molded and carved in relief with a wide central band of stylized archaic dragons between relief molded lotus leaf petals and set against a very precisely engraved diaper cell ground to the upper and lower body and further bordered by more relief-molded lotus-leaf bands at the foot and the waisted cylindrical neck, the base very slightly convex within the rounded oval foot ring, the mouth edge flat.
2 9/16in (6.4cm) high, stopper

$3,000 - 4,000

1750-1820 精雅御用黃料刻仿古龍紋鼻煙壺一件

See Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles, The Mary and George Bloch Collection*, Vol. 5, Part 2, pp.344-345, no. 828, where an almost identical bottle to Wald example, attributed to the Imperial glassworks in Beijing and dated between 1736 and 1770, is illustrated. The main difference is the addition of antelope head handles on the Bloch example. Otherwise, the remaining decoration bears close comparison.

Another remarkably similar example formerly in the Edmund F. Dwyer Collection, with buffalo-head handles and later sold at Christie's London, 12 October 1987, lot 73 and again in Christie's New York, 3 December 1992, lot 364, that has an engraved Qianlong mark to the base, also bears close comparison.

The archaistic-bronze-inspired decorative motif employed on this bottle, including the central stylized dragon band and the diaper cell ground that borders this, reflect well the Qianlong emperor's love of the ancient material culture. The Qianlong emperor even compiled and published a massive volume, illustrated with woodblock printed drawings, on his collection of ancient bronzes. The enormous effort and imperial enthusiasm devoted to this project, published in 1751, may have propelled the emperor towards the archaistic decorative trend of the first half of his reign. Mid-eighteenth-century palace artists were particularly inventive in their contribution to archaism, and this bottle displays such traits.

PROPERTY FROM THE FRANCINE AND BERNARD WALD COLLECTION OF FINE CHINESE SNUFF BOTTLES

221
AN OPAQUE DARK BLUE OVERLAY AND TURQUOISE-GREEN GLASS 'FISH AND LOTUS POND' SNUFF BOTTLE
1770-1850
Of teardrop shape, the blue overlay carved through to the turquoise green ground layer with a jumping carp to each side and bordered by tall stems of lotus flowers and pads that rise from low waves that surround the bottle above the short blue overlay foot and tapering oval foot ring with deep, slightly convex turquoise glass base.
2 1/4in (5.7cm) high, stopper

$1,000 - 2,000

1770-1850 綠地套深藍料刻魚戲蓮塘圖鼻煙壺一件

Provenance
Beth Maxwell Collection, Dallas, Texas
Mrs. R. Burroughs Collection, Dallas, Texas
Mrs. McGee Collection, El Paso, Texas
Asian Art Studio, Los Angeles, California, 2006

來源：
Beth Maxwell珍藏，達拉斯，德克薩斯
R. Burroughs夫人珍藏，達拉斯，德克薩斯
McGee夫人珍藏，El Paso，德克薩斯
亞洲藝術工作室，洛杉磯，加利福尼亞，2006年

222
AN OCTAGONAL FACETED TRANSPARENT CHERRY-RED GLASS SNUFF BOTTLE
1730-1795
Of squat form, the molded oval panels to each main face with quartered facets, all below a tall very slightly flaring cylindrical neck with flat rim and extremely wide mouth and supported on a flat foot.
1 3/4in (4.5cm) high, stopper

$2,000 - 3,000

1730-1795 透明櫻桃紅料刻棱鼻煙壺一件

Provenance
Mrs. Janet Gordon Collection
Hugh Moss (HK) Ltd, November 1990

來源：
Janet Gordon夫人珍藏
莫士撝，香港，1990年11月

PROPERTY FROM THE FRANCINE AND BERNARD WALD COLLECTION OF FINE CHINESE SNUFF BOTTLES

223
A SEMI-OPAQUE WHITE OVERLAY TRANSPARENT BLUE GLASS 'GENTIAN OR LILY' SNUFF BOTTLE
1740-1830
Of slender tapering rounded rectangular shape, carved through a semi-opaque white overlay on each side with a stem of a gentian or lily plant with a large, opened flower at the center and a smaller closed bud below, the white overlay used to form the flat oval foot rim, the neck very slightly waisted and with a flat rim and wide mouth opening.
2 1/4in (5.7cm) high, stopper

$4,000 - 6,000

1740-1830 透明藍地套白料花卉鼻煙壺一件

For another white overlay example with similar disposition of gentian or lily flowers but on a paler blue glass bottle of pear shape, see *Masterpieces of Chinese Snuff Bottles in the National Palace Museum*, Taipei, 1974, pl. 3. For a bottle of tear-drop shape with the same style flowerheads, see Robert W. Kleiner, *Chinese Snuff Bottles from the Collection of Mary and George Bloch*, Hong Kong, 1987, p. 76, no. 102

PROPERTY FROM THE FRANCINE AND BERNARD WALD COLLECTION OF FINE CHINESE SNUFF BOTTLES

224
BLUE AND WHITE 'FOUR NOBLE PROFESSIONS' PORCELAIN SNUFF BOTTLE
Underglaze blue four-character mark to the base, *You Tang Ya Zhi* (elegantly made by You Tang)
Of slightly bulbous spade shape, painted in a delicate cobalt blue in a penciled style with a continuous river or lakeside scene with trees and a mountain backdrop depicting a farmer and buffalo and a seated scholar to one side and a fisherman and woodcutter to the other, supported on a glazed rounded oval foot rim and base.
2 1/2in (6.3cm) high, stopper

$3,000 - 5,000

瓷胎青花「四民圖」鼻煙壺一件
《友棠雅製》款

Provenance
Gerry P. Mack Collection, New York
Sotheby's New York, 25 October 1997, lot 268
Ann and John Hamilton Collection
Sotheby's New York, 27 March 2003, lot 314
Robert Kleiner, London, 2003

來源：
Gerry P. Mack珍藏，紐約
蘇富比，紐約，1997年10月25日，拍品號268
Ann及John Hamilton伉儷珍藏
紐約蘇富比，1997 年 3 月 27 日，拍品編號 314
Robert Kleiner，倫敦，2003年

You Tang Ya Zhi is the private mark used by this Daoguang period potter.

For a discussion of the *Yu Qiao Geng Du* or 'Four Noble Professions or Occupations', the fisherman, farmer, woodcutter and scholar, and an illustration of another blue and white porcelain bottle depicting the same subject, see Michael C. Hughes, *The Chester Beatty Library, Dublin, Chinese Snuff Bottles*, Baltimore, 2009, pp. 270-271, no. 208.

PROPERTY FROM THE FRANCINE AND BERNARD WALD COLLECTION OF FINE CHINESE SNUFF BOTTLES

225
A LARGE IMPERIAL BLUE AND WHITE 'DRAGONS' SNUFF BOTTLE
Four-character underglaze-blue Daoguang seal mark in a line at the base, 1821-1850
Of rounded rectangular shape, painted in bright cobalt blue with a five-clawed dragon to each side, one ascending and full faced, the other ascending but turned to one side and each surrounded by clouds and flames and each chasing a separate flaming pearl on the narrow sides, below bats at the cylindrical neck and supported on a short foot with an unglazed rounded oval foot rim and flat base with the underglaze mark.
2 7/8in (7.3cm) high, stopper, cloth box

$4,000 - 6,000

1821-1850 道光 御製瓷胎青花龍紋鼻煙壺一件
《道光年製》四字篆書款

For an almost identical example of smaller size, attributed to the Palace kilns, see Clare Lawrence, *Miniature Masterpieces from the Middle Kingdom, The Monimar Collection of Chinese Snuff Bottles*, Hong Kong, 1996, pp.208-209, no. 98.

PROPERTY FROM THE FRANCINE AND BERNARD WALD COLLECTION OF FINE CHINESE SNUFF BOTTLES

226
A FINE WHITE, GRAY AND RUSSET JADE 'DRAGON-TAMING ARHAT' SNUFF BOTTLE
Suzhou, 1750-1830
Of small, rounded square shape, carved in silky low relief with a continuous scene around the body depicting the dragon-taming arhat, *Xianglong Luohan*, cleverly cut from a grey area, seated on a rush mat holding a flaming pearl and subduing a descending dragon near serrated rockwork and below a wispy cloud that surrounds the entire upper shoulder, the reverse side with further serrated rockwork, leafy branches and *lingzhi*, alongside a seven-character raised inscription reading *x x long po yan chi x* , below a cylindrical neck with flat lip and small mouth, the shallow concave foot partly carved with swirling waves.
2 1/8in (5.4cm) high, stopper

$4,000 - 7,000

1750-1830 蘇作白玉帶灰棕沁刻降龍羅漢鼻煙壺一件

Published
ICSBS, *Journal*, Winter 2008, front cover

來源：
ICSBS *Journal*，2008年冬季刊，封面

PROPERTY FROM THE FRANCINE AND BERNARD WALD COLLECTION OF FINE CHINESE SNUFF BOTTLES

227
A WHITE AND GRAY JADE 'HORSE AND GROOM RIVERSCAPE' SNUFF BOTTLE
Suzhou, 1750-1850
Of large, slightly bulbous, spade shape, carved relief with a continuous scene of a horse and groom fording a stream or river near a waterfall and bridge amidst serrated rockwork below clouds at the shoulder and continuing to the reverse side with a hut set in a narrow rocky river ravine with willow to one side and further serrated rockwork, below a cylindrical neck with concave rim and small mouth, supported on a slightly concave oval base.
2 3/8in (6cm) high, stopper

$5,000 - 7,000

1750-1850 蘇作灰白玉刻飼馬圖鼻煙壺一件

For a Suzhou agate bottle depicting two horses in a stream, see Sotheby's London, 14 November 2000, The Baronesses Sapuppo and D'Essen, lot 126. Another is illustrated by Robert W. Kleiner, *Chinese Snuff Bottles from the Collection of Mary and George Bloch*, Hong Kong, 1987, p. 108, no. 151

PROPERTY FROM THE FRANCINE AND BERNARD WALD COLLECTION OF FINE CHINESE SNUFF BOTTLES

228
A FINE WHITE AND PALE-RUSSET JADE 'CAT AND BUTTERFLY & TIGER AND PINE' SNUFF BOTTLE
1730-1800
The pebble material of irregular flattened spherical shape and spreading side profile, carved in relief from the pale russet skin on each main face with a tiger seated under a pine tree in a rocky landscape to one side and a cat and a butterfly beneath a plantain and further rockwork to the other side, with a relief carved two-character title and seal, '*mao die tu*' (Picture of a cat and butterfly), below a tall cylindrical neck and concave lip with small mouth, supported on a short foot with a rounded oval foot rim and slightly convex recessed base.
2 1/8in (5.4cm)

$2,000 - 4,000

1730-1800 精雅棕白玉「耄耋圖」鼻煙壺一件

Provenance
Y.F. Yang, Hong Kong
A Private Hong Kong Collection
Hugh Moss (HK) Ltd, Hong Kong, March 2001

來源：
Y.F. Yang，香港
香港私人收藏
莫士撝，香港，2001年3月

There is a small group of similarly masterful carvings using the natural skin of the stone, a style evolved at Suzhou, to which this bottle should be added. The unusual irregular form, widening to the base, accommodates the pebble skin but also adds stability to the bottle. The carver may have been from Suzhou, although he may have been working at the Court, as many did during the Qianlong period. This is one of the few to have a raised inscription, typical of the Suzhou *Lu Zigang* style from the first half of the Qing dynasty.

For another example of similar form, see Sotheby's New York, The Caldwell Collection, 23 March 1998, lot 136 and another at Sotheby's Hong Kong, from the Collection of Arthur Gadsby, 2 May 1991, lot 99.

PROPERTY FROM THE FRANCINE AND BERNARD WALD COLLECTION OF FINE CHINESE SNUFF BOTTLES

229
A WHITE AND RUSSET JADE 'SANDUO AND BAT' SNUFF BOTTLE
1740-1820
Of rounded rectangular shape, and superbly carved cleverly integrating large original flaw lines in the matrix of the stone, to outline the '*Sanduo*', peach, pomegranate and finger citron, the first two fruit carved to one side below a swooping bat and with their branch stems and leaves conjoined and forming the foot ring and base, the finger citron rising alongside these to one narrow edge and continuing to the reverse side, below a cylindrical neck with flat rim and small mouth and a well-hollowed interior.
2 3/8in (6cm) high, stopper

$2,500 - 4,000

1740-1820 棕白玉刻吉祥圖鼻煙壺一件

See Humphrey K.F. Hui and Peter Y.K. Lam, *The Imperial Connection, Court Related Chinese Snuff Bottles*, Hong Kong, 1998, no. 86, for a similar small-size jade bottle carved as a fruiting peach and utilizing a similar nephrite material.

PROPERTY FROM THE FRANCINE AND BERNARD WALD COLLECTION OF FINE CHINESE SNUFF BOTTLES

230
AN IMPERIAL WHITE AND RUSSET JADE SNUFF BOTTLE
Engraved three-character studio mark, *Yi Jin Zhai*, 1750-1823
of rounded square shape, the stone almost completely white, save for a small area of russet-skin on one shoulder, each side carved in relief with four seal-characters reading *xu xin ying wu* and *x x gong x* and bordered on the narrow sides by archaistic confronted ascending dragons their coiling key-pattern shaped bodies carved with c-scrolls, below a cylindrical neck with flat rim, small mouth and well hollowed interior, supported on a narrow flkat oval foot ring and flat base with engraved mark.
2 1/2in (6.3cm) high, stopper

$3,000 - 5,000

1750-1823 御製棕白玉刻銘文仿古龍紋鼻煙壺一件
《詒晉齋》款

Provenance
Jade House, Hong Kong, 1960's
J. M. Davenport Collection, Pennsyvania (The collection formed between 1960-1975)
Jadestone Gallery, Portland, Oregon, October 2006

來源：
Jade House，香港，1960年期間
J.M. Davenport舊藏，賓夕法尼亞（1960年-1975年之珍藏）
Jadestone Gallery，波特蘭，俄勒岡，2006年10月

The studio name *Yijin Zhai* was used by the Qianlong emperor's 11th son Yongxing, Prince Cheng (1752-1823), a noted calligrapher and collector of snuff bottles.

A plain clear crystal bottle of similar outline with the same three-character inscription, *Yijin zhai* to the base, see Robert Hall, *Chinese Snuff Bottles, Masterpieces from the Rietberg Museum Zurich*, Zurich, 1993, pp. 68-69, no. 28

For an unmarked yellow jade bottle similarly carved with seal characters to each main face and almost identical dragon-form handles on the narrow sides, see lot 260 in this sale.

PROPERTY FROM THE FRANCINE AND BERNARD WALD COLLECTION OF FINE CHINESE SNUFF BOTTLES

231
A BLACK AND WHITE JADE 'GOATHERD AND THREE GOATS' SNUFF BOTTLE
Suzhou, 1750-1850
Of small, rounded shape, carved in high relief from gray-black inclusions to one side, with an elderly goatherd holding a tall dragon-headed staff before three recumbent goats and a gnarled pine, the reverse carved from the white stone with a twisting pine growing from a craggy pierced rock, below a cylindrical neck with flat rim and small mouth, a simple flat oval base.
1 7/8in (4.7cm) high, stopper

$3,000 - 5,000

1750-1850 蘇作黑白玉「三羊開泰」鼻煙壺一件

Provenance
Marsha Vargas, The Oriental Corner, Los Altos, California, March 1987

來源：
Marsha Vargas, The Oriental Corner, Los Altos, 加利福尼亞, 1987年3月

For a slightly larger Suzhou black and white jade 'Goatherd' snuff bottle, with reverse color scheme, of white on a black ground, see Sotheby's New York, 16 September 2014, lot 244, but similarly depicting a goatherd resting on a tall staff with three goats at his feet, and like that example, clearly shows the weariness of the elderly goatherd, hunched over and supporting himself against his tall staff.

The goatherd resembles depictions of Su Wu, a Han dynasty statesman, held captive in the North of China who suffered years of servitude herding goats. Despite years of suffering, Su Wu remained loyal to the Han and is upheld as a paragon of loyalty.

For another Suzhou jade bottle making similar use of diagonal black inclusions in the white stone to depict the 'Four Noble Occupations', see Michael C. Hughes, *Small Treasures: The Art Institute of Chicago, Chinese Snuff Bottles*, Hong Kong, 2015, pp. 64-65, no. 45

PROPERTY FROM THE FRANCINE AND BERNARD WALD COLLECTION OF FINE CHINESE SNUFF BOTTLES

232
A CINNABAR RED LACQUER 'COURTLY GARDEN FIGURAL' SNUFF BOTTLE
1750-1800
Of elongated spade shape, carved in deep relief to each side with a scene, probably from a popular 'Romance' novel and depicting a gentleman greeted by two ladies at a building entrance in a garden setting to one side and with three figures greeting near a pillared garden building on the other, all between plantain leaf lappets and key-pattern bands, the waisted neck with a ruyi design, a flat copper rim and small mouth and flat oval copper base.
2 1/2in (6.3cm) high, stopper

$2,500 - 4,000

1750-1800 剔紅刻皇宮庭園人物鼻煙壺一件

Provenance
Mrs. Pattison Collection, China (between 1930-1940)
Nancy McCarthy (her daughter) by descent, 1971
Robert Kleiner & Co. Ltd., London, November 2013

來源：
Pattison夫人舊藏 （1930-1940年間）
Nancy McCarthy（其女）世襲繼承，1971年
Robert Kleiner & Co. Ltd.， 倫敦，2013年11月

PROPERTY FROM THE FRANCINE AND BERNARD WALD COLLECTION OF FINE CHINESE SNUFF BOTTLES

233
A CORAL 'LONGEVITY, PEACE AND PROSPERITY-SUBJECT' SNUFF BOTTLE
1770-1850
Of rounded rectangular shape, carved in a low relief in a continuous scene around the bottle with a phoenix, fenghuang, and other smaller birds to one side, and with a deer beneath a pine and below a crane, the symbols of longevity, peace and prosperity, all below a slightly waisted cylindrical neck with flat rim and small mouth, supported on a short foot with a flat rounded rectangular foot ring and flat base.
2 3/8in (6cm) high, stopper

$5,000 - 7,000

1770-1850 珊瑚「松鶴延年」鼻煙壺一件

Provenance
Mrs. Patricia Miller, Hawaii
Robert Kleiner, London

來源：
Patricia Miller夫人，夏威夷
Robert Kleiner，倫敦

PROPERTY FROM THE FRANCINE AND BERNARD WALD COLLECTION OF FINE CHINESE SNUFF BOTTLES

234
A SMALL IMPERIAL SPINACH-GREEN JADE 'PRUNUS AND POEM' SNUFF BOTTLE
Probably Qianlong, incised Yuzhi-marked poem
Of small, slightly bulbous, spade shape, incised to one side with branches of prunus issuing from a thicker trunk and to the other side with a twenty-character Imperial poem preceded by *Yuzhi ju*, all below a widely everted neck with flat rim and small mouth, the base with a shallowly cut oval base, the stone with attractive black speckling throughout.
1 7/8in (4.8cm) high, stopper

$2,500 - 4,000

或爲乾隆 御製碧玉刻詩文梅花圖鼻煙壺一件

Provenance
Mrs. Henry Lang, New Jersey
Gifted to the Montclair Museum of Art, 1943 (43. 255A)
The Monimar Collection
Clare Lawrence, London

Published
Clare Lawrence, Miniature Masterpieces from the Middle Kingdom, The Monimar Collection of Chinese Snuff Bottles, pp. 150-151, no. 69

來源：
Henry Lang夫人舊藏，新澤西
捐贈與Montclair藝術博物館，1943年（43. 255A）
Monimar珍藏
Clare Lawrence，倫敦

出版：
Clare Lawrence，《Miniature Masterpieces from the Middle Kingdom, The Monimar Collection of Chinese Snuff Bottles》，150-151頁，編號69

御製句
為愛衡寒意 聊成照水枝 逋翁得句後 恆合罷言X

A red-painted number to the base of this bottle, 43. 255A, suggests that this was part of a gift that Mrs. Henry Lang gave to the Montclair Museum in 1943 (and later de-accessioned), see Schuyler V. R. Cammann, *Miniature Art From Old China, Chinese Snuff Bottles from the Montclair Art Museum Collections*, Montclair, New Jersey, 1982, Foreword, p. VII

PROPERTY FROM THE FRANCINE AND BERNARD WALD COLLECTION OF FINE CHINESE SNUFF BOTTLES

235
A SUPERB SPINACH-GREEN JADE 'FIVE BATS AND LINGZHI' SNUFF BOTTLE
Probably Imperial workshops, 1730-1800
Of spade shape and brilliantly carved in delicate low relief with three wide-winged bats to one side, each swooping to the center of the bottle and holding *lingzhi* sprays in their mouths, the other side with two ascending bats, one holding a large *lingzhi* spray just below the neck, a russet inclusion to the matrix of the stone on this side, below a short cylindrical neck and flat rim with a small mouth and well hollowed interior, supported on a flat oval foot ring and shallowly cut slightly concave base.
2 1/2in (6.3cm) high, stopper

$3,500 - 5,500

1730-1800 碧玉刻「福壽圖」鼻煙壺一件
或爲宮廷作坊製

Provenance
Early Private French Collection
Laurence Souksi, Paris, June 2006
Hugh Moss, Hong Kong, 2006

來源：
早期法國私人收藏
Laurence Souksi，巴黎，2006年6月
莫士撝，香港，2006年

Five Bats, *wufu*, represent the Five Blessings (longevity, wealth, health, love of virtue and a peaceful, natural death). While a common theme, the motif here is used, unusually, as the complete overall decoration, the bats wrapping around the entire bottle in low relief.

This type of green nephrite can be found in Xinjiang province (formerly Turkestan, and the main source for Chinese carvers, but brought under Chinese control in 1759) where it was found as boulders in two rivers running out of the Kunlun Mountains known as the 'Black Jade' and 'White Jade' rivers. It is softer in tone and less speckled than the standard, later material, which was mined, and which is typically very dark green with black speckling throughout.

PROPERTY FROM THE FRANCINE AND BERNARD WALD COLLECTION OF FINE CHINESE SNUFF BOTTLES

236
A SEMI-TRANSPARENT GRAY CHALCEDONY AGATE 'PURSE-FORM' SNUFF BOTTLE
Probably Imperial, 1730-1830
Of tasseled pouch form, the semi-transparent honey-gray chalcedony very well hollowed and shaped as a pouch, gathered and pleated at the rectangular flat-lipped neck, the shoulders pierced with tasseled twisted cords that descend to form the handles on the narrow sides that continue to the small flat indented oval base.
2 1/8in (5.4cm) high, stopper

$1,000 - 2,000

1730-1830 瑪瑙荷包形鼻煙壺一件
或爲御製

Provenance
Hanhai Auction, Beijing, 12 January 2004, lot 2105
Hugh Moss, Hong Kong, April 2006

來源：
瀚海拍賣行，北京，2004年1月12日，拍品號2105
莫士撝，香港，2006年4月

See Hugh Moss, Victor Graham, Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles, The Mary and George Bloch Collection,* Quartz, Vol. 2, Part 1, Hong Kong, 1998, pp. 206-209, no. 258, where this type of agate with internal mottling resembling clouds and known as 'Western agate' a presumably imported material, is discussed.

See also ibid, pp. 158-161, no. 239 where a more standard pouch-form type from the Official School are illustrated and discussed.

PROPERTY FROM THE FRANCINE AND BERNARD WALD COLLECTION OF FINE CHINESE SNUFF BOTTLES

237
A BLUE-ENAMELED AND SLIP-DECORATED DARK BROWN YIXING SNUFF BOTTLE
1750-1820
Of flattened and rounded rectangular shape, each main face with a large recessed oval stoneware panel painted in raised slip decoration with doves and bamboo to one side and two Pekinese dogs near rockwork and flowers to the other, the rounded sides, foot and neck enameled in a thick blue enamel.
2 1/2in (6.4cm) high, stopper

$2,000 - 3,000

1750-1820 宜興紫砂掛藍釉堆料犬鴿圖鼻煙壺一件

Provenance
Eldred's, East Dennis, Massachusetts, 27 August 1998, lot 156

來源：
Eldred拍賣行，East Dennis，馬薩諸塞，1998年8月27日，拍品號156

For other examples of this popular subject, see Rachelle Holden, *Rivers and Mountains Far from the World*, New York, 1994, p. 127, no. 50 and Sotheby's, New York, 23 March 2004, lot 274.

The subject of Pekinese dogs in combination with doves was a favorite subject of the Daoguang Emperor and his consort and can be found on many Daoguang-marked Imperial ceramics and snuff bottles.

PROPERTY FROM THE FRANCINE AND BERNARD WALD COLLECTION OF FINE CHINESE SNUFF BOTTLES

238
A TWO-COLOR JASPER 'HAWKS AND BAMBOO' SNUFF BOTTLE
1750-1860
of bulbous rounded square shape, carved through an upper layer of dark green color with two hawks one standing on a thin branch of leafy bamboo and looking at another hawk with head turned back to return the stare, standing on a thicker 'noded' bamboo culm carved from the orange-brown layers with some rust-red inclusions, all below a waisted cylindrical neck with concave rim and small mouth, supported on a short foot with a wide flat oval foot ring and shallow flat base.
2 1/2in (6.3cm) high, stopper

$1,200 - 1,800

1750-1860 碧石巧雕雙鳥竹紋圖鼻煙壺一件

For another jasper snuff bottle with the same subject of two birds on bamboo and rockwork, see Robert Hall, *Chinese Snuff Bottles XI, The Snowy Peaks Collection (Pamela R. Lessing Friedman)*, Hong Kong, 2005, no. 66

239
A TWO-COLOR JASPER 'MONKEY WITH PEACH' SNUFF BOTTLE
1750-1860
Of slightly bulbous ovoid shape and carved in high relief to one side using a honey-brown upper layer against a rust-red ground with a monkey seated on a rocky outcrop and holding a small peach in the right hand and looking back over the left shoulder, the reverse side plain.
2 3/8in (6cm) high, stopper

$1,500 - 2,500

1750-1860 雙色碧石靈猴獻壽圖鼻煙壺一件

For another Jasper bottle depicting a monkey with a peach but with a green ground, see Hugh Moss, Victor Graham and Ka Bo Tsang, *The Art of the Chinese Snuff Bottle, The J & J Collection*, Hong Kong, 1993, p. 235, no. 144

PROPERTY FROM THE FRANCINE AND BERNARD WALD COLLECTION OF FINE CHINESE SNUFF BOTTLES

240
A RARE AND FINE CORAL 'VASES, VESSELS AND FLOWERS' SNUFF BOTTLE AND DISH
1750-1800
Of asymmetric ovoid form and carved in high relief in a continuous scene with various slender baluster vases and other vessels issuing a variety of flowers including peony, prunus and lotus and with a large peach, teapot and bowls beneath, with an irregular shallow concave base and short cylindrical neck with flat rim and small mouth, the stone of the most attractive salmon and paler pink tones; together with a shallow oval coral snuff dish, with short foot and rounded oval foot rim. *Bottle 2 1/4in (5.7cm) high; dish 1 1/4in (3.2cm) wide* (2).

$10,000 - 15,000

1750-1800 珊瑚花瓶鼻煙壺及煙碟各一件

Provenance
Bob C. Stevens Collection
Sotheby's New York, 25 June 1982, Fine and Important Chinese Snuff Bottles from the Collection of Bob C. Stevens, Part III (without dish)

Published
Bob C. Stevens, The Collector's Book of Snuff Bottles, New York and Tokyo, 1976, pp. 164-165, no. 591 (without dish)
Exhibition of Chinese Snuff Bottles in the Bob C. Stevens Collection, Catalogue, Tokyo, 1978, no. 237

Exhibited
Mikimoto Hall, Tokyo, October 1978, Exhibition of Chinese Snuff Bottles in the Bob C. Stevens Collection, no. 237 (without dish)

來源：
Bob C. Stevens珍藏
蘇富比，紐約，1982年6月25日，Fine and Important Chinese Snuff Bottles from the Collection of Bob C. Stevens, 第三部分（不含煙碟）

出版：
Bob C. Stevens, 《The Collector's Book of Snuff Bottles （鼻烟壺藏家鋻籍）》，紐約及東京，1976年, 164-165頁, 編號591（不含煙碟）
《Exhibition of Chinese Snuff Bottles in the Bob C. Stevens Collection》，圖錄，東京，1978年，編號237

展覽：
御木本堂，東京，1978年10月，Bob C. Stevens珍藏中國鼻煙壺展覽，編號237（不含煙碟）

For a very similar bottle with an identical stopper, see Clare Lawrence, *Miniature Masterpieces from the Middle Kingdom, The Monimar Collection of Chinese Snuff Bottles*, Hong Kong, 1996, pp.68-69, no. 28, where the author discusses four such similar bottles recorded, that clearly originate from the same piece of coral and are presumably carved by the same hand.

PROPERTY FROM THE FRANCINE AND BERNARD WALD COLLECTION OF FINE CHINESE SNUFF BOTTLES

241
A DARK RUSSET AND CELADON-GREEN '*LONG*-CHARACTER' SNUFF BOTTLE
1750-1800
Of squat, slightly tapering, rounded rectangular shape, carved on one side in high relief through a dark russet skin that envelops much of the bottle, with two large and two small archaistic coiling dragons forming a long character, the reverse side plain with the russet skin stopping below the shoulder, the narrow sides with finely-detailed high-relief lion-mask fixed- ring handles, all below a tall cylindrical neck with flat rim and small mouth, supported on a short foot with slightly-rounded oval foot rim and slightly concave base.
2 1/4in (5.7cm) high, stopper

$2,500 - 3,500

1750-1800 青棕玉龍紋刻鋪首啣環鼻煙壺一件

Provenance
Robert Hall, London, 1999

Published
Robert Hall, Chinese Snuff Bottles IX, Chinese Whispers, no. 26

來源：
Robert Hall，倫敦，1999年

出版：
Robert Hall，《Chinese Snuff Bottles IX, Chinese Whispers》，編號26

PROPERTY FROM THE FRANCINE AND BERNARD WALD COLLECTION OF FINE CHINESE SNUFF BOTTLES

242
A DEEP-RUSSET-BROWN AND GREEN 'DRAGON AND CLOUDS' SNUFF BOTTLE
Master of the Rocks, 1750-1820
Of flattened spade shape, carved in low relief through the dark russet skin on one side with a dragon coiling amidst dense clouds and a magic pearl above breaking waves on the lower body and rockwork that partially covers the short foot underside, the narrow sides unusually carved with baluster jar handles, the reverse side carved in relief, utilizing the lower layers of green stone, with an eight-character archaic-seal inscription, preceded and followed by simple seals, all below a short cylindrical neck with flat rim and small mouth and a well-hollowed interior.
2 1/4in (5.7cm) high, stopper

$3,000 - 5,000

1750-1820 青棕玉刻龍雲祥瑞鼻煙壺一件
卵石皮浮雕派

Provenance
Henry Grunfeld Collection, UK (formed between 1935-1955)
Gerry P. Mack Collection
Robert Kleiner, London

Literature
Robert Kleiner, Precious Playthings: Important Chinese Snuff Bottles in the Gerry P. Mack Collection, p. 47, no. 31

來源：
Henry Grunfeld珍藏，英國（1935-1955年之間）
Gerry P. Mack珍藏
Robert Kleiner，倫敦

出版：
Robert Kleiner，《Precious Playthings: Important Chinese Snuff Bottles in the Gerry P. Mack Collection》，47頁，編號31

These characters are copied from the *Guangda Pinwu Xian'* with two-character seal reading 'Shanren' (immortal or hermit).

PROPERTY FROM THE FRANCINE AND BERNARD WALD COLLECTION OF FINE CHINESE SNUFF BOTTLES

243
A LARGE GRAY, BROWN AND CELADON JADE 'FIGURAL LANDSCAPE' SNUFF BOTTLE
Suzhou, 1750-1820
Of bulbous spade shape, carved in relief with two small figures dwarfed by massive, serrated rockwork out-crops, bordered with *wutong* and other trees on one side and utilizing the darker inclusions in the stone, the reverse side more serrated rockwork but in lower relief and using the plain celadon stone and further carved with swirling clouds to the shoulder and short neck below a flat cylindrical rim and small mouth with well-hollowed interior, supported on a flat oval base.
2 5/8in (6.6cm) high, stopper

$12,000 - 18,000

1750-1820 蘇作青玉帶棕灰沁心刻山水人物鼻煙壺一件

Provenance
Robert Hall, London, 1990

Published
Robert Hall, *Chinese Snuff Bottles III*, London, 1990, p. 22, no. 11
ICSBS, *Journal*, Winter 2008, front cover

來源：
Robert Hall，倫敦，1990年

出版：
Robret Hall 《Chinese Snuff Bottles III (中國鼻煙壺 第三部分）》，倫敦，1990年，22頁，編號11
ICSBS Journal，2008年冬季刊，封面

For another Suzhou jade bottle of almost identical shape but with a paler brown skin on a creamy celadon stone rather than the brown and gray skin on a celadon green ground of the Wald example, see Clare Lawrence, *Miniature Masterpieces from the Middle Kingdom, The Monimar Collection of Chinese Snuff Bottles*, Hong Kong, 1996, pp. 142-143, no. 65, where the author points out the omnipresence of natural landscapes in the bottles from this source, often with continuous scenes with dramatic rockwork and scrolling clouds, and various figures, scholars, sages and fishermen, their clothes, hats and other identifying attributes carefully picked out in the natural marking's in the stone.

PROPERTY FROM THE FRANCINE AND BERNARD WALD COLLECTION OF FINE CHINESE SNUFF BOTTLES

244
A FOUR-COLOR OVERLAY SEMI-TRANSPARENT GLASS 'DRAGONS' SNUFF BOTTLE
1750-1820
Of tall spade shape, very delicately carved through transparent overlays of pinkish-red, green, turquoise and blue with two sinuous chilong to the upper body and shoulders, four at the mid and lower body, and another forming the foot ring, various trailing stems with *lingzhi* interspersed and above a semi-transparent glass with small white inclusions and air-bubbles, all below a tall waisted neck with flat rim and regular mouth.
2 3/4in (7cm) high, stopper

$3,500 - 5,500

1750-1820 透明地套四色料刻龍紋鼻煙壺一件

Provenance
Gerry P. Mack Collection
Robert Kleiner, London, March 2000

Literature
Robert Kleiner, Precious *Playthings: Important Chinese Snuff Bottles from the Mack Collection*, Hong Kong, 2000, p. 48, no. 32

來源：
Gerry P. Mack珍藏
Robert Kleiner，倫敦，2000年3月

出版：
Robert Kleiner，《*Precious Playthings: Important Chinese Snuff Bottles from the Mack Collection*》，香港，2000年，48頁，編號32

For a bottle of similar type, see Robert Hall, *Chinese Snuff Bottles, VII, The Art of an Imperial Addiction*, London, 1995, pp.78-85, no. 11 (five illustrations)

PROPERTY FROM THE FRANCINE AND BERNARD WALD COLLECTION OF FINE CHINESE SNUFF BOTTLES

245
A FINE IMPERIAL PALE VIOLET-BLUE OPAQUE WHITE GLASS 'FLORAL' SNUFF BOTTLE
Qianlong wheel-cut four-character mark and of the period, 1736-1795
Of slender flattened oviform shape, delicately carved through a thin pale violet-blue overlay with aster sprays issuing from rockwork below a descending butterfly on one side, and with peony rising from rockwork on the other, the blue overlay forming a thin band at the neck rim and a slightly spreading foot below, the flat oval base with a wheel-cut mark.
1 5/8in (4.2cm) high, stopper

$2,000 - 2,500

1736-1795 乾隆 御製白地套藍料刻花卉蝴蝶鼻煙壺一件
《乾隆年製》陰刻楷書款

Provenance
Possibly Georgia Roode Collection, LA,
Possibly Ann Meselson Collection

來源：
或曾爲Georgia Roode收藏，加利福尼亞
或曾爲Ann Meselson收藏

For similar pink overlay bottles with Qianlong four-character seal marks and one blue overlay example in the Palace Museum, Taipei, see *Snuff Bottles in the Collection of the Palace Museum*, Taipei, 1991, pp. 216-219, nos. 280-291 and the blue example no. 281.

Another violet-blue overlay bottle of small ovoid form with a Qianlong four-character wheel-cut mark, from the same Imperial group and decorated with asters, *lingzhi* and bamboo was sold at Bonhams New York, The Margaret Polak Collection of Fine Chinese Snuff Bottles, 24 March 2010, lot 123.

See Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles, The Mary and George Bloch Collection*, Volume 5, Part 2, pp. 506-511, no's 913 and 914 for other Qianlong-marked examples from the same imperial group, and no. 916 for an un-marked example with a similar disposition of the flora and also using a sapphire-blue overlay.

PROPERTY FROM THE FRANCINE AND BERNARD WALD COLLECTION OF FINE CHINESE SNUFF BOTTLES

246
A CHALCEDONY AGATE 'LIU HAI AND FISHERMAN' SNUFF BOTTLE
Suzhou, 1770-1850
Of small, rounded tapering square shape, carved in a continuous scene in deep relief with a figure of Liu Hai atop his mythical toad with a plume emitting upwards from its mouth and centered by two small bats with a fruiting tree, possibly peach, alongside growing from a serrated rockwork outcrop on one narrow side, the scene continuing on the reverse with a fisherman holding a rod and line above breaking waves from which emerges a carp and a long *lingzhi* spray alongside a magical serrated rockwork island and moon on the other narrow side, below a short slightly waisted neck with flat rim and small mouth, unusually supported on a slightly rounded and tapering ogival foot ring and convex base.
2in (5cm) high, stopper

$3,000 - 5,000

1770-1850 蘇作瑪瑙刻劉海漁夫鼻煙壺一件

For a smaller (4.2cm) chalcedony agate bottle of dark honey tone carved with Liu Hai and his three-legged toad emitting a vapor plume from his mouth, see Robert W. Kleiner, *Chinese Snuff Bottle from the Mary and George Bloch Collection*, Hong Kong, 1987, p. 111, no. 155

For another chalcedony agate Suzhou bottle similarly carved with a fisherman with bent rod catching a large carp but ungenerously dated by cyclical date to 1877, rather than 1817, see Sotheby's Hong Hong, 5 November 1997, lot 2139

PROPERTY FROM THE FRANCINE AND BERNARD WALD COLLECTION OF FINE CHINESE SNUFF BOTTLES

247
A SUPERB CHALCEDONY AGATE 'MONKEYS AND PEACHES' SNUFF BOTTLE
Suzhou, 1740-1820
Of small bulbous spade shape, carved in high relief in a continuous scene with a monkey clambering upwards amidst rockwork supported on a pine branch and reaching to a tempting hanging peach spray above, the reverse side with two monkeys, one crouching with one hand on his head and the other reaching down to another climbing monkey, whose legs and feet continue to the slightly concave oval base, a wispy cloud at the shoulder above below a waisted neck with flat lip and small mouth.
1 7/8in (4.7cm) high, stopper

$5,000 - 7,000

1740-1820 蘇作瑪瑙靈猴獻壽鼻煙壺一件

Provenance
John Ault Collection
Robert Kleiner, London, August 2002

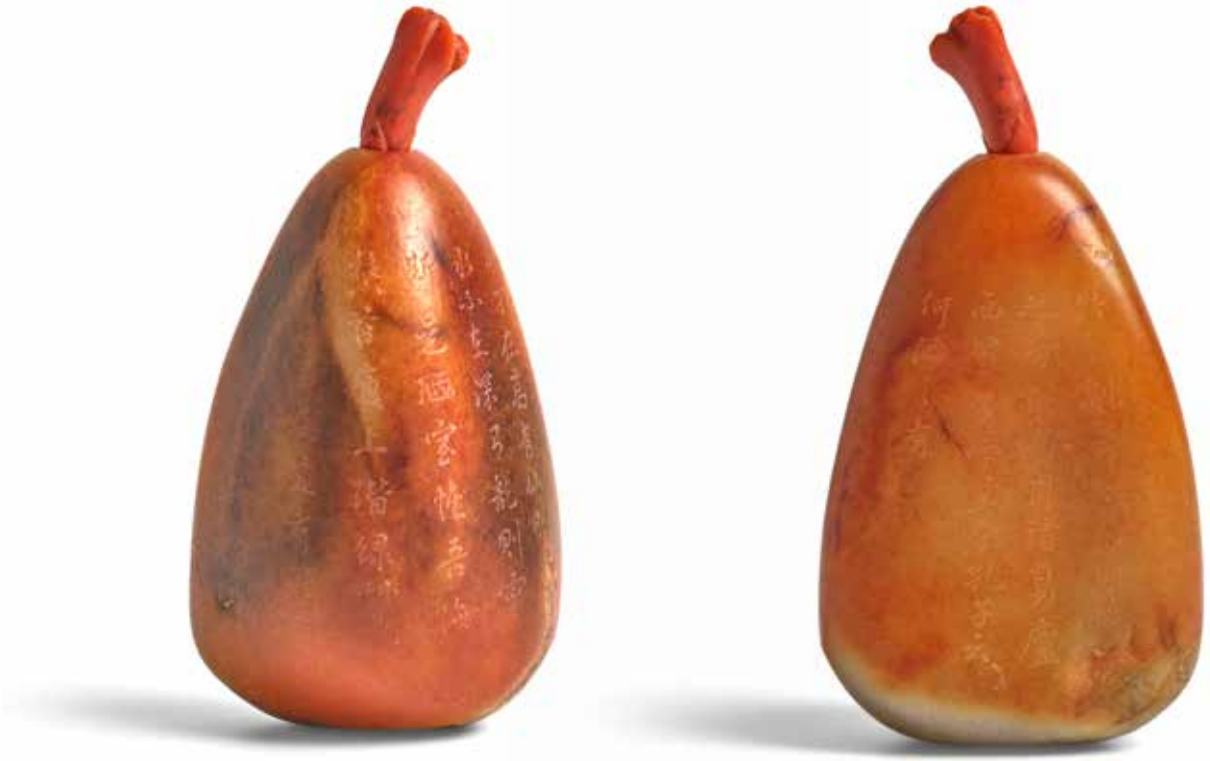
Literature
Robert Kleiner, *Chinese Snuff Bottles from the Collection of John Ault*, Hong Kong, 1990, p. 42, no. 65

來源：
John Ault珍藏
Robert Kleiner，倫敦，2002年8月

出版：
Robert Kleiner，《Chinese Snuff Bottles from the Collection of John Ault》，42頁，編號65

Kleiner notes, ibid, that this bottle exhibits "the work of the 'School' (Suzhou) at its very finest. The carving is natural and flowing with the white patches in the fur a brilliant touch"

For a small chalcedony agate bottle carved with a monkey picking *lingzh*i, see Humphrey K.F. Hui and Christopher C.H. Sin, *An Imperial Qing Tradition, An Exhibition of Chinese Snuff Bottles from the Collections of Humphrey K.F. Hui and Christopher C.H. Sin*, Hong Kong, 1994, p. 88, no. 101



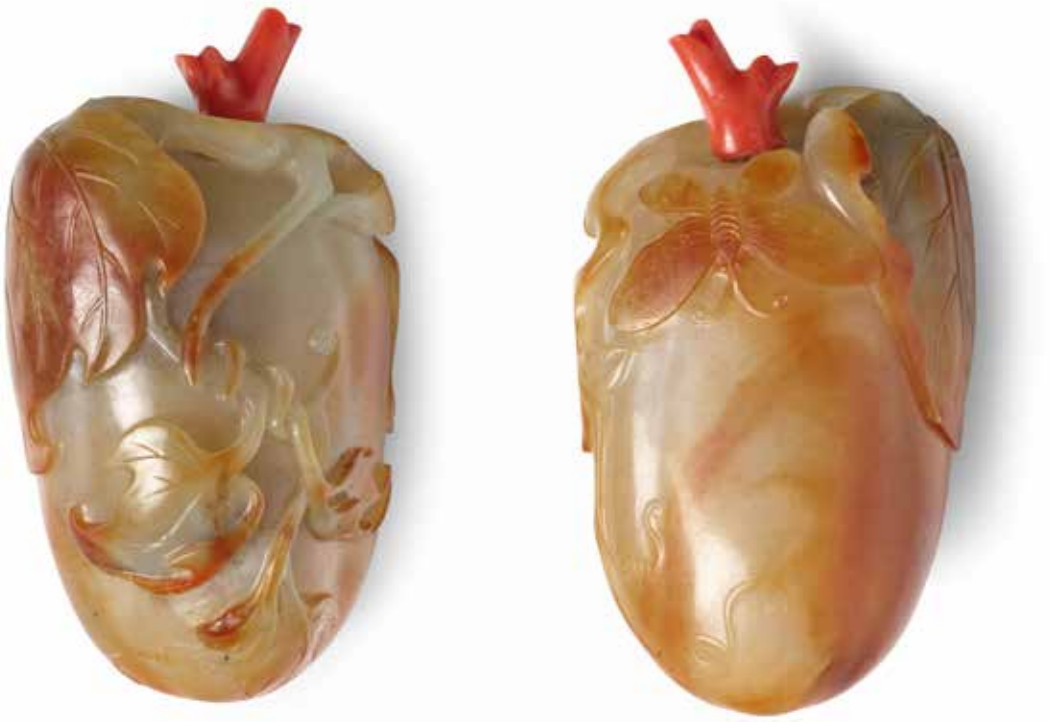
PROPERTY FROM THE FRANCINE AND BERNARD WALD COLLECTION OF FINE CHINESE SNUFF BOTTLES

248
AN INSCRIBED NATURAL RUSSET, BROWN, CELADON AND GRAY JADE 'PEBBLE' BOTTLE
1750-1850
Of natural form and triangular cross section, the attractive russet and brown skin surrounding the entire bottle, save for a small celadon patch on one side and the gray base of the bottle, the skin delicately engraved with an eighty-four-character poem, in ten vertical lines of eight characters and an eleventh line of four, the stone finished with an attractive soft matte polish.
3 1/8in (8cm) high, stopper

$2,500 - 4,000

1750-1850 卵石形青棕玉刻「陋室銘」鼻煙壺一件

The inscribed poem is *Loushi ming*（陋室銘, Inscription on a Crude Dwelling).



PROPERTY FROM THE FRANCINE AND BERNARD WALD COLLECTION OF FINE CHINESE SNUFF BOTTLES

249
A LARGE RUSSET AND CELADON JADE 'MELON-FORM' PEBBLE SNUFF BOTTLE
1720- 1830
The pebble material of variegated pale russet, brown, grey and green-white tone, of elongated melon shape with thick branches of vine, twisting tendrils and leaves falling from the shoulder, a descending butterfly, hudie, to the reverse side, the mouth encircled by a concentric bow-string band.
3 1/8in (8cm) high, stopper

$2,500 - 4,000

1720-1830 帶皮青玉瓜形鼻煙壺一件

Provenance
Jade House, Hong Kong, October 2003
Hugh Moss, Hong Kong, 2004

來源：
Jade House，香港，2003年10月
莫士撝，香港，2004年

See Chang Lin-sheng, *Snuff Bottles in the Collection of the National Palace Museum*, pp. 31-32, where the author notes that 'melons and sprouts following upon one another forever' is a common Chinese blessing, suggesting an endless line of descendants. The butterfly, hudie, further amplifies the longevity blessing, as a homophone for the word septuagenarian.

For two other pebble material melon-form bottles, see Robert Hall, *Chinese Snuff Bottles IV*, England, UK, 1991, p. 29-30, nos. 28 and 30

PROPERTY FROM THE FRANCINE AND BERNARD WALD COLLECTION OF FINE CHINESE SNUFF BOTTLES

250
A RARE IMPERIAL YUZHI-MARKED AGATE 'PAIRED-ARCHAISTIC-*CHILONG*' CYLINDRICAL SNUFF BOTTLE
Engraved four-character Qianlong Yuzhi mark to the base and possibly of the period, 1736-1795
Of tapering cylindrical shape and carved in relief to the body with a wide band of two pairs of paired and confronted archaistic chilong between simple channeled bansds and set between lotus lappets at the foot and a ruyi-collar at the rounded shoulder, below a waisted neck with an incised plantain leaf band and a slightly concave rim and regular mouth, all supported on a very short foot, simple flat circular foot ring and a shallow flat base with the incised mark.
2 1/4in (5.7cm) high, stopper

$7,000 - 10,000

1736-1795 珍罕御製瑪瑙刻仿古龍紋鼻煙壺一件
陰刻《乾隆御製》款 或爲乾隆

For another rare Yuzhi marked bottle is illustrated by Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles, The Mary and George Bloch Collection*, Hong Kong, 1998, pp. 468-470, no. 354, where the Palace provenance is discussed.

An identical bottle with Yuzhi mark was offered at Christie's New York, 18 October 1993, The Reif Collection of Chinese Snuff Bottles, lot 165

For a bottle of identical shape and material but decorated with vertical lines of a poem rather than the paired-chilong of our example and with a slightly less imperial mark, *nianzhi* rather than *Yuzhi* of ours, see Clare Lawrence, *Miniature Masterpieces from the Middle Kingdom, The Monimar Collection of Chinese Snuff Bottle*s, Hong Kong, 1996, pp.118-119, no. 53

PROPERTY FROM THE FRANCINE AND BERNARD WALD COLLECTION OF FINE CHINESE SNUFF BOTTLES

251
A SUPERB HONEY-BROWN AND SEMI-TRANSPARENT GREY CHALCEDONY AGATE 'GATHERING *LINGZHI*' SNUFF BOTTLE
Suzhou, Zhiting School, 1750-1830, engraved three-character title *Cai zhi tu* (gathering *lingzhi* picture)
Of bulbous rounded spade shape, brilliantly carved in a delicate mid relief with a cloaked figure holding a hoe and standing before a large group of multiple coiling *lingzh*i beneath serrated rockwork and further *lingzhi*, and continuing on the reverse with multiple areas of curving serrated rockwork and broad plain areas between, one with a three-character inscription reading *cai zhi tu*, a small brown inclusion carved as stylized pine or flowerheads, all beneath a swirling cloud collar at the shoulder and a plain cylindrical neck with slightly concave lip and small mouth, fairly well hollowed to the interior, supported on a small flat oval base.
2 1/2in (6.5cm) high, stopper

$6,000 - 10,000

1750-1830 精美蘇作瑪瑙「采芝圖」鼻煙壺一件
蘇州芝亭流派 陰刻《采芝圖》款

Provenance
Hugh Moss, Hong Kong, November 1998

Published
ICSBS, *Journal*, Winter 2005, front cover

來源：
莫士撝，香港，1998年11月

出版：
ICSBS Journal，2005年冬季刊，封面

See Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles, The Mary and George Bloch Collection*, Vol. 2, Quartz, pp. 504-509, no. 366, for a discussion of the Zhiting School. See also the ICSBS *Journal* Autumn 1997, an article by Hugh Moss 'Ink-Play Agates', pp.4-16 for a discussion on 'ink-play' work in hardstone.

The identification of the gender of the *lingzhi* gatherer on this bottle is ambiguous. Usually depicted as a male, here the figure appears to be donning a cowl over the head, feminine features and flowing robes, suggesting a female deity, possibly *Lan Caihe*. Interestingly, the inscription includes the same sounding word or homophone, *cai*, though a different Chinese character for the word 'gathering'.

PROPERTY FROM THE FRANCINE AND BERNARD WALD COLLECTION OF FINE CHINESE SNUFF BOTTLES

252
A DUAN INKSTONE 'COILING DRAGON' SNUFF BOTTLE
1750-1820
Of regular flattened rounded shape, one main face carved in low relief with a coiling dragon with a plume spray emitting from its mouth, centered with a natural 'eye' in the stone to form a magic pearl, the reverse side with two large and two small stylized confronted archaistic dragons forming a single '*long*' character within an intaglio oval panel, the narrow sides with lion-mask and fixed-ring handles.
2 1/16in (5.2cm)

$1,500 - 2,000

1750-1820 端石刻開光壽龍帶舖首啣環鼻煙壺一件

For a similar example see Robert Hall, *Chinese Snuff Bottles XI, The Snowy Peaks Collection (Pamela R. Lessing Friedman)*, Hong Kong, 2005, no. 72

For a discussion of the group, see Hugh Moss, Victor Graham and Ka Bo Tsang, *The Art of the Chinese Snuff Bottle, The J & J Collection*, New York and Tokyo, 1993, pp. 151-156, no. 84, and the use of this distinctive stone, used primarily for ink stones and located in Guangdong province.

PROPERTY FROM THE FRANCINE AND BERNARD WALD COLLECTION OF FINE CHINESE SNUFF BOTTLES

253
A WHITE BISCUIT MOLDED PORCELAIN SNUFF BOTTLE
Wang Binrong Mark, 1840-1880
Of flattened pear shape with tall neck, molded in low relief with a continuous scene of a crane standing on the branches of a gnarled pine tree, original stopper.
3 1/4in (8.3cm) high, stopper

$5,000 - 7,000

1840-1880 素瓷胎模製「松鶴延年」鼻煙壺一件
《王炳榮》款

For another example, see Robert Hall, *Chinese Snuff Bottles XIV*, London, 2009, p. 40, no. 57. Another was sold at Sotheby's New York, 25 June 1982, The Bob C. Stevens Collection, Part III, lot 68.

PROPERTY FROM THE FRANCINE AND BERNARD WALD COLLECTION OF FINE CHINESE SNUFF BOTTLES

254
A LARGE WHITE JADE 'RED CLIFFS AND *WEIQI* GAME' SNUFF BOTTLE
1750-1850
Of bulbous rounded square shape, one side carved in low relief with three seated figures and a standing oarsman in a boat in a nighttime visit to the 'Red Cliffs' with gentle waves below and an overhanging pine, a crescent moon and rockwork above, the reverse side with two scholars playing *weiqi* with a standing straw-hatted figure watching nearby under pine, blow a short waisted neck with flat rim and regular mouth and well-hollowed interior, supported on a short foot with flat oval foot rim and very slightly convex base.
2 1/2in (6.3cm), high, stopper

$3,000 - 5,000

1750-1850 白玉刻「赤壁之戰」及對弈圖鼻煙壺一件

Provenance
Ning (Dick) Wang, Beijing, 2003

來源：
王寧，北京，2003年

When the Song dynasty literatus Su Dongpo (1037-1101) was first sent to Huangzhou in exile for opposing reformist policies at court, he passed by the supposed site of the naval battle of the Red Cliffs (208 AD) during the Three Kingdoms period. Su wrote two poems on the Red Cliffs commemorating the valor and bravery of the historical heroes that fought in the battle long past, while also voicing his own sense of nostalgia and loss. His poems have since entered into the Chinese literary canon and are a continuously popular motif for artists and poets; see R.Egan, *Word, Image, and Deed in the Life of Su Shi*, Cambridge MA, 1994, pp.221-228.

Scholars in a boat under a crescent moon depicts the night excursion at the Red Cliff.

For s Suzhou Chalcedony agate with a very similar scenes with two figures playing *weiqi* to one side and figures in a boat to the other, see Robert W. Kleiner, *Chinese Snuff Bottles from the Collection of Mary and George Bloch*, Hong Kong, 1987, pp. 110-111, no. 154

PROPERTY FROM THE FRANCINE AND BERNARD WALD COLLECTION OF FINE CHINESE SNUFF BOTTLES

255
AN IMPERIAL WHITE JADE SNUFF BOTTLE
Engraved four-character 'Princ Ding Zaichuan' hall mark to the base, *Xing You Heng Tang*, (Hall of Constancy), Jiaqing-Xianfeng, 1796-1861
Of flattened rounded rectangular shape with plain sides, the cylindrical neck with flat lip and small mouth, all supported on a short oval foot with rounded foot rim and flat base with engraved mark.
2 1/2in (6.3cm) high, stopper

$5,000 - 8,000

1796-1861 嘉慶-咸豐 御製素面白玉鼻煙壺一件
定郡王載川《行有恆堂》款

Provenance
Robert Kleiner & Co. Ltd., London, February 1992 ($8,200)

來源：
Robert Kleiner & Co. Ltd.，倫敦，1992

Prince Ding Zaichuan was a Manchu prince during the Qing dynasty. He was the fifth person to hold the title of Prince Ding, and the great-great-grandson of the Qianlong Emperor. The fifth Prince Ding Zaichuan rose to high official rank of his own accord during the Daoguang and Xianfeng reigns. He was a noted poet, collector and patron of the arts. For further reading see Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles: The Mary and George Bloch Collection*, Vol. 2, Part 2, Hong Kong, 1998, pp. 481-482, no. 359.

See Bonhams, New York, 19 March 2024, lot 422, for a dated rock crystal bottle inscribed *Xianfeng xinhai chun Xingyouheng Tang zhi* (Made for the Hall of Constancy, spring of the xinhai year (1851) of the Xianfeng period year. The calligraphy of the mark on that bottle compares closely to that found on ours. For another clear rock crystal bottle with a four-character *'Xingyouhengtang'* mark, see Robert Kleiner, *Treasures from the Sanctum of Enlightened Respect, Singapore*, 1999, p. 204, no. 175.

See also another Prince Ding Zaichuan hall-marked yellow jade bottle in this sale, lot 267

PROPERTY FROM THE FRANCINE AND BERNARD WALD COLLECTION OF FINE CHINESE SNUFF BOTTLES

256
A BEIGE-GROUND PUDDINGSTONE SNUFF BOTTLE
1750-1860
Of bulbous rounded shape, the conglomerate with multi-colored rounded pebbles starkly contrasted against a finer-grained sandy matrix, the pebbles of larger size to each main side and with a layer of smaller pebbles and chips sandwiched to the narrow sides, below a short cylindrical neck with flat rim and small mouth, supported on a simple concave base.
2 3/8in (6cm) high, stopper

$3,000 - 5,000

1750-1860 抱子石素面鼻煙壺一件

Provenance
Asian Art Studio, Los Angeles, California, August 2009

來源：
亞洲藝術工作室，洛杉磯，加利福尼亞，2009年8月

For another puddingstone bottle with waisted neck, see Robert Hall, *Chinese Snuff Bottles XIV*, London, 2009, p. 9, no. 7

PROPERTY FROM THE FRANCINE AND BERNARD WALD COLLECTION OF FINE CHINESE SNUFF BOTTLES

257
A FINE THREE-COLOR JASPER 'CAT AND BUTTERFLY & PEKINESE DOG AND DOVE' SNUFF BOTTLE
Daoguang, 1821-1850
Of rounded square shape, well carved in very high relief from a primarily orange-brown layer and accentuated by the subtle darker green layer below with small rust-red inclusions at the shoulder, neck and foot, with a cat and butterfly alongside a plantain and lightly-carved rockwork to one side, the reverse with a single Pekinese dog and a dove on a plain ground, all below a cylindrical neck with flat rim and regular mouth, supported on a short foot and slightly rounded oval foot rim and shallow flat base.
2 3/8in (6 cm)

$2,000 - 4,000

1821-1850 道光 精美三色碧石「耄耋圖」及鴿犬鼻煙壺一件

Provenance
Patricia Miller Collection, Hawaii
Robert Kleiner, London, 2005

來源：
Patricia Miller收藏，夏威夷
Robert Kleiner，倫敦，2005年

For a jasper bottle with identical subjects to each side, see Christie's New York, 12 September 2018, The Ruth and Carl Barron Collection of Fine Chinese Snuff Bottles: Part VI, lot 740

For another jasper bottle with a similar scene of a cat and butterfly to one side (a cricket and gourd cricket cage to the other), dated 1780-1870, see Hugh Moss, Victor Graham and Ka Bo Tsang, *The Art of the Chinese Snuff Bottle, The J & J Collection*, New York and Tokyo, 1993, p. 236, no. 145.The subject of a cat and butterfly was a popular one expressing a wish, in rebus form, for longevity. the reverse side, with a similarly dynamic scene, offers us a clue to the dating. The subject of Pekinese dogs in combination with doves was a favorite subject of the Daoguang Emperor and his consort and can be found on many Daoguang-marked Imperial ceramics and snuff bottles.

PROPERTY FROM THE FRANCINE AND BERNARD WALD COLLECTION OF FINE CHINESE SNUFF BOTTLES

258
A SMALL BLACK, GRAY AND WHITE JADE 'BUDDHISTIC LIONS AND ROCKWORK' SNUFF BOTTLE
Suzhou, 1770-1850
Of slightly bulbous spade shape, one side carved in relief to a dark, black-spotted gray inclusion at one edge with two playful confronted Buddhistic lions with a large ball, set between two serrated curving rocky outcrops, the other side carved from a dark inclusion at the upper right quadrant with a single Buddhistic lion cub and a ball and large boulder or rack face with serrated edges and cleverly integrating a curving original internal flaw line to the outline, below a waisted neck with concave rim and small mouth, a shallowly cut oval base forming a narrow flat foot ring.
2 1/8in (5.4cm) high, stopper

$3,000 - 4,000

1770-1850 蘇作黑白玉刻佛獅錦球鼻煙壺一件

Provenance
Robert Hall, London, 2007

來源：
Robert Hall，倫敦，2007年

PROPERTY FROM THE FRANCINE AND BERNARD WALD COLLECTION OF FINE CHINESE SNUFF BOTTLES

259
AN INSCRIBED CHALCEDONY AGATE 'COASTAL FIGURAL SCENE' SNUFF BOTTLE
Suzhou, 1750-1850, low-relief characters on one shoulder reading *Wang long tu*
Of small spade shape, carved in relief, cleverly utilizing the darker inclusions to great effect, with a continuous scene of a scholar and his assistant clutching his master's wrapped qin on a shoreline surrounded by a small tree, probably *wutong*, to one side and a larger pine tree rising from serrated rockwork on the other narrow side that continues on the reverse with an unusual depiction of giant majestic rolling waves, all under a swirling cloud collar at the shoulder and a relief inscription, below a cylindrical neck, flat lip and small mouth, supported on a flat oval base that is further incised with pine using a small dark inclusion.
2in (5cm) high, stopper

$4,000 - 7,000

1750-1850 蘇作瑪瑙刻高士童子山水「望瀧圖」鼻煙壺一件

Provenance
Alice B. McReynolds Collection
Sotheby's New York, 16 April 1985, Important Chinese Snuff Bottles from the Collection of Alice B. McReynolds, Part II, lot 86

來源：
Alice B. McReynolds珍藏
蘇富比，紐約，1985年4月16日，Important Chinese Snuff Bottles from the Collection of Alice B. McReynolds，第二部分，拍品號86

PROPERTY FROM THE FRANCINE AND BERNARD WALD COLLECTION OF FINE CHINESE SNUFF BOTTLES

260
A PALE CELADON-YELLOW JADE 'SIXTEEN-SEAL-CHARACTER' SNUFF BOTTLE
1770-1830
Of flattened rounded rectangular shape, carved in low relief with eight seal characters to each main side starting with *yi ren shen zhi* and bordered on the narrow sides by archaistic confronted ascending dragons their coiling key-pattern shaped bodies carved with c-scrolls, below a cylindrical neck with flat rim and regular mouth, supported on a rounded oval foot ring and flat base.
2 1/4in (5.7cm) high, stopper

$4,000 - 6,000

1770-1830 青黃玉刻仿古龍紋及銘文鼻煙壺一件

Provenance
Mr. and Mrs. Joseph Neumann, Australia
Robert Hall, London, April 2000

Published
Robert Hall, *Chinese Snuff Bottles IX, Chinese Whispers*, London, 1999, no. 24

來源：
Joseph Neumann伉儷收藏，澳大利亞
Robert Hall，倫敦，2000年4月

出版：
Robert Hall，《Chinese Snuff Bottles IX, Chinese Whispers》，倫敦，1999年，編號24

For a white jade bottle with very similar 'confronted dragon' design on the narrow sides and bearing the studio name Yijin Zhai, a studio used by the Qianlong emperor's 11th son Yongxing, Prince Cheng (1752-1823), a noted calligrapher and collector of snuff bottles, see lot 230 in this sale.

PROPERTY FROM THE FRANCINE AND BERNARD WALD COLLECTION OF FINE CHINESE SNUFF BOTTLES

261
A YELLOW AND RUSSET JADE 'ARCHAISTIC LION-MASK RING-HANDLE' SNUFF BOTTLE
1740-1830
Of small rounded rectangular shape, brilliantly carved in relief to each side with an archaistic bronze-inspired lion-mask ring-handle, the eyelids and brows formed from c-scrolls and with finely detailed manes that extend to the shoulders at the narrow sides, below a short cylindrical neck with concave rim and small mouth, supported on a short foot with flat oval foot ring and flat base, one side with a russet inclusion that extends to the shoulder on the narrow side.
2in (5cm) high, stopper

$4,000 - 6,000

1740-1830 棕黃玉刻仿古鋪首啣環紋鼻煙壺一件

For a later bottle of similar shape but far less successful so-called '*taotie*' decoration, see Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles, The Mary and George Bloch Collection*, Hong Kong, 1995, pp. 68-69, no. 22.

PROPERTY FROM THE FRANCINE AND BERNARD WALD COLLECTION OF FINE CHINESE SNUFF BOTTLES

262
A DATED AND INSCRIBED WHITE JADE 'IRON-RETREAT' SNUFF BOTTLE
Dated *Yisi* year (1785), seventh month, followed by *Tie an* (Iron Retreat)
Of bulbous spade shape with rounded shoulders, the stone of a brilliant white color of even tone and delicately carved in relief with two short inscriptions to the upper right quadrant of each main side, the dated inscription on a plain ground, the four-character ode reading *Yi pian bing xin* (one piece of icy heart), below a low-relief prunus branch that falls from the neck, the narrow sides beautifully carved with naturalistic lion-mask fixed-ring handles, all below a cylindrical neck with concave rim, small mouth and well hollowed interior, supported on a short foot and a narrow rounded oval foot rim with slightly convex base, the exterior surface with a most attractive soft polish.
2 1/8in (5.4cm) high, stopper

$2,000 - 3,000

乙巳 (1785) 白玉梅花圖刻紀年文字鼻煙壺一件

Provenance
Robert Hall, London

來源：
Robert Hall，倫敦

Both sides with delicately relief-carved inscriptions, one dated *Yisi* year (1785), seventh month, followed by *Tie an* (Iron Retreat), the other reading *Yi pian bing xin* (one piece of icy heart), which appears to be a reference to the heart of the sage. Iron Retreat is not a recorded name for either a studio or assumed personal name but is rather apt since the 'pure heart' is the strongest retreat of all.

PROPERTY FROM THE FRANCINE AND BERNARD WALD COLLECTION OF FINE CHINESE SNUFF BOTTLES

263
A SUPERB INSCRIBED WHITE JADE 'TAO QIAN SUBJECT' SNUFF BOTTLE
Probably Suzhou, 1730-1820
of rounded shape, beautifully carved in very low relief with a garden terrace vignette with Tao Yuanming (real name Tao Qian) and his boy assistant clutching a potted chrysanthemum, the scene bordered by pine and rockwork to one side and *wutong*, chrysanthemum and rockwork to the other, the reverse side with a four-line, twenty-one character, raised inscription mentioning Tao Qian, followed by the signature Zigang, all below a short waisted neck with flat rim and wide mouth opening to an extremely well-hollowed interior, supported on a flat oval base.
2 1/4in (5.7cm) high, stopper

$3,000 - 4,000

1730-1820 白玉刻陶淵明愛菊圖帶詩文鼻煙壺一件
或爲蘇州工

Provenance
The Jade Collector, Los Angeles, California, October 2000

來源：
The Jade Collector，洛杉磯，加利福尼亞，2000年10月

The inscribed poem describes the Chongyang festivities in the ninth month of the year, recalling Tao Qian's love of chrysanthemum.

For another extremely fine white jade bottle with the same subject matter and attributed to Suzhou, see Michael C. Hughes, *The Chester Beatty Library, Dublin, Chinese Snuff Bottles*, Baltimore, 2009, pp. 56-57, no. 40. The author discusses the attribution based on similar features seen in the Wald bottle that includes the literary subject matter, exceedingly fine low-relief carving, the simple flat foot and the elegant, raised calligraphy. Suzhou attracted cultural aesthetes like scholar poets, painters, calligraphers and musicians to the province and which unsurprisingly made its way into the decorative repertoire. On this bottle we see the scholar with his ever-present assistant, engaged in pleasant activities within a relaxed idyllic rural setting, far from the stresses of cosmopolitan city life. While the carving is not typical of the more favored high-relief decoration of the Suzhou school, it is still of an extremely high caliber.

PROPERTY FROM THE FRANCINE AND BERNARD WALD COLLECTION OF FINE CHINESE SNUFF BOTTLES

264
A FOUR-COLOR-OVERLAY OPAQUE WHITE GLASS 'FRUIT AND PLANT' SNUFF BOTTLE
1750-1820
Of flattened rounded shape, carved to one side through an opaque blue overlay with a branch of three finger citrons below a bee or butterfly and to the other side through an opaque red overlay with a branch of three peaches and a small *lingzhi* spray below a bat, the narrow sides carved through a pale turquoise glass with a narcissus on one edge and a pale green sprig of bamboo on the other, all below a short cylindrical neck with flat rim and wide mouth and supported on a short foot with narrow flat oval foot ring and shallow flat base.
2 1/8in (5.4cm) high, stopper

$5,000 - 7,000

1750-1820 涅白地套四色料刻花果鼻煙壺一件

Provenance
Arthur Gadsby Collection, Hong Kong
Sotheby's Hong Kong, 2 May 1991, lot 13
Joseph Grimberg, Singapore
Vanessa Holden, New York

Literature
ICSBS, *Journal*, March 1979, p. 14-15, figs. 5 and 11

來源：
Arthur Gadsby收藏，香港
蘇富比，香港，1991年5月2日，拍品號13
Joseph Grimberg，新加坡
Vanessa Holden，紐約

出版：
ICSBS Journal，1979年3月，14-15頁，圖5及11

PROPERTY FROM THE FRANCINE AND BERNARD WALD COLLECTION OF FINE CHINESE SNUFF BOTTLES

265
A FINE IMPERIAL VIVID VIOLET-BLUE OPAQUE WHITE GLASS 'FLORAL' SNUFF BOTTLE
Qianlong wheel-cut four-character mark and of the period, 1736-1795
Of flattened rounded shape, delicately carved through a vivid violet-blue overlay with lily and aster sprays issuing from rockwork below a descending butterfly on one side, and with leafy peonies rising from rockwork on the other, the blue overlay forming a thin band at the neck rim and a slightly spreading foot below, the flat oval base with a wheel-cut mark.
1 3/4in (4.5cm) high, stopper

$6,000 - 9,000

1736-1795 乾隆 御製白地套藍料刻花卉蝴蝶鼻煙壺一件
《乾隆年製》陰刻楷書款

Provenance
Possibly Georgia Roode Collection, LA,
Possibly Ann Meselson Collection

來源：
或曾爲Georgia Roode收藏，加利福尼亞州
或曾爲Ann Meselson收藏

See Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles, The Mary and George Bloch Collection*, Volume 5, Part 2, pp. 506-511, no's 913 and 916, the first, another Qianlong- marked example from the same imperial group but of more slender proportions, and the second, no. 916 for an un-marked Imperial glassworks example with a similar disposition of the flora also using a vivid sapphire or violet-blue overlay. Similarly, it is of a much higher quality than the group standard. The design elegantly composed, and the surface finish is with a high polish. See also ibid, p.510-511, for a discussion of the hierarchy of the marks.

For a red overlay bottle of identical shape with begonia and aster decoration, from the Qing Court Collection, see *Snuff Bottles, The Complete Collection of Treasures from the Palace Museum*, Hong Kong, 2003, p. 23, no. 27.

For similar pink overlay bottles with Qianlong four-character seal marks and one blue overlay example in the Palace Museum, Taipei, see *Snuff Bottles in the Collection of the Palace Museum*, Taipei, 1991, pp. 216-219, nos. 280-291 and the blue example no. 281.

Another violet-blue overlay bottle of small ovoid form with a Qianlong four-character wheel-cut mark, from the same Imperial group with decoration that includes asters, see Bonhams New York, The Margaret Polak Collection of Fine Chinese Snuff Bottles, 24 March 2010, lot 123.

PROPERTY FROM THE FRANCINE AND BERNARD WALD COLLECTION OF FINE CHINESE SNUFF BOTTLES

266
AN EMERALD AND APPLE-GREEN FLECKED JADEITE BOTTLE
1780-1850
Of rounded rectangular shape, one side with areas of emerald and apple-green inclusions that has an uneven surface and the reverse side of gray-white color with a few small apple-green inclusions, supported on a short foot with a wide flat oval foot rim and shallow-cut base, and with a short cylindrical neck with a narrow flat rim and an unusually wide mouth allowing for a well-hollowed interior.
2 1/2in (6.3cm) high, stopper, with fitted wood and silk-lined box, the box possibly original

$3,000 - 5,000

1780-1850 素面綠翡翠鼻煙壺一件

Provenance
Frances and Neal Hunter Collection, Santa Monica, California

來源：
Frances及Neal Hunter伉儷珍藏，Santa Monica，加利福尼亞

PROPERTY FROM THE FRANCINE AND BERNARD WALD COLLECTION OF FINE CHINESE SNUFF BOTTLES

267
A RARE IMPERIAL YELLOW JADE 'DRAGON-SIDED' SNUFF BOTTLE
Engraved four-character 'Princ Ding Zaichuan' hall mark to the base, *Xing You Heng Tang*, (Hall of Constancy), Jiaqing-Xianfeng, 1796-1861
Of flattened rounded rectangular shape with plain main sides but unusually carved with rounded shallow relief ascending dragons to the narrow sides, their bodies formed from five scrolls, all below the cylindrical neck with flat lip and small mouth, supported on a short foot with flat oval foot rim and flat base with engraved mark.
2 1/2in (6.4cm) high, stopper

$7,000 - 10,000

1796-1861 嘉慶-咸豐 珍罕御製黃玉刻龍紋鼻煙壺一件
定郡王載川《行有恆堂》款

Provenance
Martin Clatworthy Collection
Robert Hall, London, April 1999

來源：
Martin Clatworthy珍藏
Robert Hall，倫敦，1999年4月

Prince Ding Zaichuan was a Manchu prince during the Qing dynasty and the great-great-grandson of the Qianlong Emperor. The fifth Prince Ding Zaichuan rose to high official rank of his own accord during the Daoguang and Xianfeng reigns. He was a noted poet, collector and patron of the arts. For further reading see Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles: The Mary and George Bloch Collection*, Vol. 2, Part 2, Hong Kong, 1998, pp. 481-482, no. 359.

For a clear rock crystal example with a four-character *'Xing you heng tang'* mark, see Robert Kleiner, *Treasures from the Sanctum of Enlightened Respect,* Singapore, 1999, p. 204, no. 175.

See also the footnote to another Prince Ding Zaichuan hall-marked white jade bottle in this sale, lot 255

PROPERTY FROM THE FRANCINE AND BERNARD WALD COLLECTION OF FINE CHINESE SNUFF BOTTLES

268
A FINE EMERALD-FLECKED APPLE-GREEN JADEITE *'LINGZHI'* SNUFF BOTTLE
1780-1880
Of small spade shape and delicately carved in exceedingly low and fine relief with a branch of multi-headed *lingzhi* within an engraved oval medallion bordered by four large c-scrolls to one side and an identical medallion on the other side centered by four seal characters reading jiu *zhi xian shou* 九芝獻壽, all below a short cylindrical neck with concave rim and small mouth, supported on a simple flat oval base.
2in (5cm) high, stopper

$3,000 - 5,000

1780-1880 精雅綠翡翠「九芝獻壽」圖鼻煙壺一件

The four seal characters reading *jiu zhi xian shou* can be read as 九芝獻壽

PROPERTY FROM THE FRANCINE AND BERNARD WALD COLLECTION OF FINE CHINESE SNUFF BOTTLES

269
A SUPERB SEMI-TRANSCLUCENT EMERALD AND APPLE-GREEN JADITE SNUFF BOTTLE
1770-1850
Of ovoid shape, the natural markings of the stone with semi-translucent abstract patches of pale emerald and apple-green color with semi-translucent gray areas reminiscent of clouds, below a short cylindrical neck with concave rim and small mouth and a well-hollowed interior, supported on a flat oval base.
2 1/4in (5.4cm) high, stopper and Tibetan cloth bag

$4,000 - 6,000

1770-1850 精美素面綠翡翠鼻煙壺一件

Provenance
By repute bought from the 'Abbot' at the Drepong Monastery, Tibet and given as a presentation gift by the Jiaqing emperor to the 7th Panchen Lama (1782-1853).
Private American Collection, California
Asian Art Studio, Los Angeles, California

來源：
據傳購自西藏哲蚌寺堪布，為嘉慶皇帝賜與第七世班禪喇嘛（1782-1853）之禮品
美國私人收藏，加利福尼亞
亞洲藝術工作室，洛杉磯，加利福尼亞州

For another emerald-green flecked snuff bottle of similar type, see Robert Hall, *Chinese Snuff Bottles IV*, England, 1991, p. 36, no. 35

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   (iii) Visa, MasterCard, American Express or Discover debit or credit card issued in the name of the buyer or record. Only one debit or credit card may be

used for payment of an account balance. This method of payment may not be available to first time buyers.

To the fullest extent permitted by applicable law, the buyer grants us a security interest in the property, and we may retain as collateral security for the buyer's obligations to us, any property and all monies held or received by us for the account of the buyer, in our possession. We also retain all rights of a secured party under the Uniform Commercial Code (which shall mean the New York Uniform Commercial Code, except where the Uniform Commercial Code of another state governs the perfection of a security interest in collateral located in that state), and you agree that we may file financing statements without your signature. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to all other remedies available to us and the seller by law, we may at our election:

(a) hold the buyer liable for the full purchase price and any late charges, collection costs, attorneys' fees and costs, expenses and incidental damages incurred by us or the seller arising out of the buyer's breach;
(b) cancel the sale, retaining as liquidated damages all payments and deposits made by the buyer;
(c) cancel the sale and/or resell the purchased property, at public auction and/or by private sale, and in such event the buyer shall be liable for the payment of all consequential damages, including any deficiencies or monetary losses, and all costs and expenses of such sale or sales, our commissions at our standard rates, all other charges due hereunder, all late charges, collection costs, attorneys' fees and costs, expenses and incidental damages; and/or
(d) reveal the buyer's identity and contact details to the seller.

In addition, where two or more amounts are owed in respect of different transactions by the buyer to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the buyer. If all fees, commissions, premiums, hammer prices and other sums due to us from the buyer are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month (or, if lower, the maximum nonusurious rate of interest permitted by applicable law), on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

5. We reserve the right to withdraw any property and to divide and combine lots at any time before such property's auction. Unless otherwise announced by the auctioneer at the time of sale (or, for online-only sales, explicitly stated in the lot description), all bids are per lot as numbered in the catalog and no lots shall be divided or combined for sale.

6. We reserve the right to reject a bid from any bidder, to split any bidding increment, and to advance the bidding in any manner we, as auctioneer, may decide. In the event of any dispute between bidders, or in the event we, as auctioneer, doubt the validity of any bid, we, as auctioneer, shall have sole and final discretion either to determine the successful bidder, re-open the bidding, or to cancel the sale and re-offer and resell the article in dispute. If any dispute arises after the sale, our sales records shall be conclusive in all respects.

   We further reserve the right to cancel the sale of any property if: (i) you are in breach of your representations and warranties as set forth in paragraph 3 above; (ii) we, in our sole discretion, determine that such transaction might be unlawful or might subject Bonhams or the seller to any liability to any third party; or (iii) there are any other grounds for cancellation under these Conditions of Sale.

7. If we are prevented by fire, theft or any other reason whatsoever from delivering any property to the buyer or a sale otherwise cannot be completed, our liability shall be limited to the sum actually paid therefor by the buyer and shall in no event include any compensatory, incidental or consequential damages.

8. All lots in the catalog are offered subject to a reserve unless otherwise indicated in the catalog. The ¤ symbol next to the lot number denotes no reserve. The reserve is the confidential minimum hammer price at which such lot will be sold and it does not exceed the low estimate value for the lot. If a lot is offered subject to a reserve, we may implement such reserve by bidding on behalf of the seller, whether by opening bidding or continuing bidding in response to other bidders until reaching the reserve. If we have an interest in an offered lot and the proceeds therefrom other than our commissions, we may bid up to the reserve to protect such interest. If any opening or subsequent bid is below the reserve for a lot, the auctioneer (or, for online-only sales, on the close of the lot by Bonhams' online bidding system), may reject such opening bid and withdraw the item from sale. SELLERS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.

9. Other than as provided in the "LIMITED RIGHT OF RESCISSION" section of these Conditions of Sale with respect to identification of authorship, all property is sold "AS IS" and any statements contained in the catalog or in any advertisement, bill of sale, announcement, condition report, invoice or elsewhere as to period, culture, source, origin, media, measurements, size, quality, rarity, provenance, importance, exhibition and literature of historical relevance, merchantability, fitness for a particular purpose, or physical condition ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS, WARRANTIES, OR ASSUMPTION OF LIABILITY. Neither Bonhams nor the seller shall be responsible for any error or omission in the catalog description of any property. No employee or agent of Bonhams is authorized to make on our behalf or on that of the seller any representation or warranty, oral or written, with respect to any property.

10. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth herein, and, if applicable, as further specified in the "Buyer's Guide" portion of the catalog. Lots designated with a "W" and associated purchased lots, if not removed promptly following sale, will be transferred to an offsite warehouse at the buyer's risk and expense, as set forth in more detail in the "Buyer's Guide." Purchased property that is permitted to remain onsite at Bonhams' facility must be removed at the buyer's expense not later than 5:00 p.m. local time five (5) business days following the date of the sale. If not so removed, a storage fee of US $5.00 per lot per day will be payable to us by the buyer beginning at the close of the 14th day following the sale, and we may thereafter transfer such property to an offsite warehouse at the buyer's risk and expense.

    Accounts must be settled in full before property will be released. Packing and handling of purchased lots are the responsibility of the buyer and at the buyer's entire risk, as are the identification, application for, and cost(s) of obtaining any necessary export, import, restricted material (e.g. endangered species) or other permit for such lots.

11. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or our licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent. Bonhams and the seller make no representation or warranty as to whether the buyer acquires any copyrights on the purchase of an item of property.

12. Bonhams may, in our discretion, as a courtesy and free of charge, execute bids on your behalf if so instructed by you, provided that neither Bonhams nor our employees or agents will be liable for any error or default (whether human or otherwise) in doing so or for failing to do so. Without limiting the foregoing, Bonhams (including our agents and employees) shall not be responsible for any problem relating to telephone, online, or other bids submitted remotely through any means, including without limitation, any human error, telecommunications or internet fault or failure, or breakdown or problems with any devices or online platforms, including third-party online platforms, regardless of whether such issue arises with our, your, or such third-party's technology, equipment, or connection.

    By participating at auction by telephone or online, bidders expressly consent to the recording of their bidding sessions and related communications with Bonhams and our employees and agents, and acknowledge their acceptance of these Conditions of Sale as well as any additional terms and conditions applicable to any such bidding platform or technology.

13. These Conditions of Sale shall bind the successors and assigns of all bidders and buyers and inure to the benefit of our successors and assigns. No waiver, amendment or modification of the terms hereof (other than posted notices or oral announcements during the sale) shall bind us unless specifically stated in writing and signed by us. No act or omission of Bonhams, its employees or agents, nor any failure thereof to exercise any remedy hereunder, shall operate or be deemed to operate as a waiver of Bonhams' rights under these Conditions of Sale. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.

14. You accept and agree that Bonhams will hold and process your personal information and may share and use it as required by law and as described in, and in line with Bonhams' Privacy Policy, available online at http://www. bonhams.com/legals/9945/. If you desire access, update, or restriction to the use of your personal information, please email data.protection@bonhams.com.

15. These Conditions of Sale and the buyer's and our respective rights and obligations hereunder shall be governed by and construed and enforced in accordance with the laws of the State of New York. Any dispute, controversy or claim arising out of or relating to this agreement, or the breach, termination or validity thereof, brought by or against Bonhams (but not including claims brought against the seller by the buyer of lots consigned hereunder) shall be resolved by the procedures set forth in the "MEDIATION AND ARBITRATION PROCEDURES" section of these Conditions of Sale.

SPECIAL TERMS AND CONDITIONS FOR WINES AND SPIRITS AUCTIONS

a. Bidders and buyers must be at least 21 years of age to participate in the auction and have the legal authority to buy, receive and possess the alcoholic beverage lots offered in the sale. Each winning bidder shall present satisfactory legal documentation that he or she is at least 21 years of age. In the case of a purchaser that is a corporation, partnership or similar entity, the person receiving the purchased lots on its behalf must meet the foregoing requirements.

b. All payments for purchased property must be made directly to Bonhams. Accounts must be settled in full before property will be released. All purchases must be removed from the off-site, third-party storage facility designated in the "COLLECTION OF PURCHASES FROM WINE AND SPIRITS AUCTIONS" section of the Buyer's Guide, where it is stored in climate-controlled conditions, within 30 days of the auction. Bonhams accepts no responsibility or liability for any damage to property that is not collected more than 14 days after the auction. Any property not so collected will incur storage charges, starting on day 15, at the then applicable rates charged by the third-party facility where sold property is stored for post-sale collection by buyers. Such third-party storage facility may charge, and the buyer agrees to pay, storage fees per lot, on a daily or a monthly basis. If any property has not been collected within 30 days from the date of sale, at the option of Bonhams the property may be transferred to and stored at a bonded warehouse the buyer's sole risk and expense, and the buyer agrees to pay all transfer and storage expenses associated therewith.

c. Packing and handling of purchased lots are the sole responsibility of the buyer. Buyer will bear the cost and risk of any packing, pick-up, shipping, insurance and any applicable taxes thereon. Bonhams assumes no liability for assisting with any packing, shipping or insurance arrangements. Packing and handling arrangements may be available through the third party storage facility where the property is stored for post-sale collection or through other third party service providers. Buyers must arrange for such services directly with the third party provider independently at the buyer's sole risk and expense. Bonhams and the sellers will not be liable for any acts or omissions of any packers or carriers, whether or not recommended by us.

d. Bonhams makes no representations as to the legal rights of anyone to ship or import alcoholic beverages into or within any state or jurisdiction. Purchasers are required to comply with their respective states' or jurisdictions' regulations regarding the importation, exportation and shipment of alcoholic beverages, and purchasers are solely responsible for the importation, exportation and shipment of alcoholic beverage products purchased. All alcoholic beverage property, however shipped or received, requires the recipient to be in possession of photo identification confirming that he or she is 21 years of age or older. In addition, many jurisdictions prohibit the importation, or limit the quantity, of alcoholic beverages entering such jurisdiction, and some jurisdictions require the purchaser, seller and/or shipper to obtain certain permits or licenses prior thereto. It is the purchaser's sole responsibility to determine whether any such restrictions, limitations or prohibitions are applicable prior to bidding and to obtain any required permits or licenses, and any delay in obtaining or the denial of any such permit or license shall not serve as the basis for any cancellation or rescission of any purchase made hereunder or any delay in making full payment for the purchase when due.

e. All Wines and Spirits lots are sold in Massachusetts and title passes to the buyer in Massachusetts. All sales are subject to applicable taxes.

SPECIAL TERMS AND CONDITIONS FOR COINS AND BANKNOTES AUCTIONS

a. Bonhams has utilized adjectival, descriptive grading to describe the conditions of coins and banknotes in the catalog rather than the Sheldon numerical scale. Grading is subjective and open to interpretation. Prospective bidders are encouraged to make their own examination of the numismatic lots offered and not rely on any other party's opinion as to grade or other attributes, as opinions differ and grading standards change over time.

b. Many of the numismatic lots have been graded by third party grading service(s) including but not limited to PCGS, NGC, and/or ANACS. To the extent Bonhams provides such grading information in the cataloguing of a lot, it does so without any express or implied warranty or guarantee, and such information's inclusion does not mean that Bonhams or the seller agrees or disagrees with the information that such third party grading service(s) have provided. Bonhams and its sellers shall not be bound by any prior or subsequent opinion or certification (or lack thereof) by any third party grading service, and bidders on numismatic lots hereby acknowledge and agree that any such opinion or certification (or lack thereof) shall not be used as the basis for any attempted rescission of sale. THE BUYER ASSUMES ALL RISKS RELATING TO GRADING, CONDITION, RARITY AND VALUATION OF NUMISMATIC LOTS.

c. Catalog illustrations of numismatic lots may not be to scale or reflect the depicted items' actual size.

SPECIAL TERMS AND CONDITIONS FOR ARMS AND MILITARIA AUCTIONS

a. Certain classifications of firearms require licensures and/or are subject other regulatory restrictions. Prospective bidders are responsible for checking with their local (e.g. state) regulatory authorities regarding any applicable restrictions and/or license/permit requirements before bidding. Each lot offered in the sale will be classified as "Antique Pre-1899," "Curio/Relic," Modern firearm," or "Modern handgun." Firearms classified as "Antique Pre-1899" do not require any licensing to purchase and can be released directly to the buyer. Firearms classified as "Modern firearm" or Modern handgun" will only be released to persons possessing a valid Federal Firearms Dealer License. Firearms classified as "Curio/Relic" may be released to persons possessing a valid Federal Firearms Dealer License or persons possessing a valid Federal Firearms Collector of Curios and Relics License. Items that meet the age requirements but have been altered from their original configuration may NOT be delivered on a Federal Firearms Collector of Curios and Relics License. The transfer of certain types of firearms (including without limitation handguns and certain rifles) to residents may be regulated by certain state (including Massachusetts) laws. It is the prospective buyer's responsibility to determine the legality of possession or ownership of any firearms, including transference of such, in his or her state of residence prior to bidding. Additionally, some states have restrictions on transfers to persons holding a Federal Firearms Collector of Curios and Relics License. If you determine after purchasing a firearm that it is not transferrable in your state, Bonhams will not cancel the sale and you will be responsible for payment in full

b. Persons holding a valid Federal Firearms Dealer License may take possession of any purchase on the day of the sale upon presenting a signed copy of their Federal Firearms Dealer License provided payment to Bonhams has been made in full. If a person holding a Federal Firearms Dealer License is sending an agent to pick up purchased lot(s), that agent must be a bona fide, paid employee of the company.

c. If you possess a valid Federal Firearms Collector of Curios & Relics License, any purchased lots that qualify as such may be transferred directly to you at time of pickup. You must provide a signed copy of your current Federal Firearms Collector of Curios & Relics License at time of pickup. A Massachusetts resident presenting a Federal Firearms Collector of Curios & Relics at time of pickup must also present a copy of their valid Massachusetts License to Carry, Firearms Identification Card, or Machine Gun License.

d. If you are a Massachusetts resident and are the successful bidder on a firearm classified as "Curio/Relic," "Modern firearm," or "Modern handgun" and do not possess a valid Federal Firearms License, you must arrange for the transfer of the firearm from Bonhams to a dealer in Massachusetts holding a Federal Firearms Dealer License of your choice who will then conduct the necessary background check and document the transfer in accordance with Massachusetts law. Any such fees charged by a dealer are solely the responsibility of the buyer.

e. If you live in a state other than Massachusetts, you must arrange for the shipment of firearms lots classified as "Curio/Relic," "Modern firearm," or "Modern handgun" to a dealer in your state holding a Federal Firearms Dealer License who will then transfer the firearm to you. A holder of a valid Federal Firearms Dealer License who lives in another state is permitted to pick up firearms lots designated as "Curio/Relic," "Modern firearm," or "Modern handgun." A holder of a valid Federal Firearms Collector of Curios & Relics License who lives in another state is permitted to pick up firearm lots designated as "Curio/Relic" at Bonhams' Marlborough office. Some states have restrictions on transfers to Federal Firearms Collector of Curios & Relics license holders. It is the buyer's responsibility to be familiar with all applicable laws and regulations. To purchase with a Federal Firearms Collector of Curio & Relic License, the firearm must be listed as acceptable on the ATF list for collectors of curios, accessible at: https://www.atf.gov/file/128116/download and https://www.atf.gov/file/2026/download. Buyers are responsible for checking all regulatory authorities regarding any applicable restrictions and/or license/permit requirements before shipping any lot.

SALES AND USE TAX

New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property collected or delivered in New York State, regardless of the state or country in which the buyer resides or does business. Buyers who make direct arrangements for collection by a shipper who is considered a "private" or "contract" carrier by the New York Department of Taxation and Finance will be charged New York sales tax, regardless of the destination of the

property. Property collected for delivery to a destination outside of New York by a shipper who is considered a "common carrier" by the New York Department of Taxation and Finance (e.g. United States Postal Service, United Parcel Service, and FedEx) is not subject to New York sales tax, but if it is delivered into any state in which Bonhams is registered or otherwise conducts business sufficient to establish a nexus, Bonhams may be required by law to collect and remit the appropriate sales tax in effect in such state. Property collected for delivery outside of the United States by a freight-forwarder who is registered with the Transportation Security Administration ("TSA") is not subject to New York sales tax.

LIMITED RIGHT OF RESCISSION

If within one (1) year from the date of sale, the original buyer (a) gives written notice to us alleging that the identification of Authorship (as defined below) of such lot as set forth in the UPPERCASE TYPE heading of the catalog description of such lot (as amended by any saleroom notices or verbal announcements during the sale) is not substantially correct based on a fair reading of the catalog (including the terms of any glossary contained therein), and (b) within ten (10) days after such notice returns the lot to us in the same condition as at the time of sale, and (c) establishes the allegation in the notice to our satisfaction (including by providing one or more written opinions by recognized experts in the field, as we may reasonably require), then the sale of such lot will be rescinded and, unless we have already paid to the seller monies owed him in connection with the sale, the original purchase price will be refunded.

If, prior to receiving such notice from the original buyer alleging such defect, we have paid the seller monies owed him in connection with the sale, we shall pay the original buyer the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the buyer on the sale and make demand on the seller to pay the balance of the original purchase price to the original buyer. Should the seller fail to pay such amount promptly, we may disclose the identity of the seller and assign to the original buyer our rights against the seller with respect to the lot the sale of which is sought to be rescinded. Upon such disclosure and assignment, any liability of Bonhams as seller's agent with respect to said lot shall automatically terminate.

The foregoing limited right of rescission is available to the original buyer only and may not be assigned to or relied upon by any subsequent transferee of the property sold. The buyer hereby accepts the benefit of the seller's warranty of title and other representations and warranties made by the seller for the buyer's benefit. Nothing in this section shall be construed as an admission by us of any representation of fact, express or implied, obligation or responsibility with respect to any lot. THE BUYER'S SOLE AND EXCLUSIVE REMEDY AGAINST BONHAMS FOR ANY REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.

"Authorship" means only the identity of the creator, the period, culture and source or origin of the lot, as the case may be, as set forth in the UPPERCASE TYPE heading of the catalog entry for the lot. The right of rescission does not extend to: (a) works of art executed before 1870 (unless these works are determined to be counterfeits created since 1870), as this is a matter of current scholarly opinion which can change; (b) Chinese, Japanese and Korean paintings and calligraphy (unless, within 21 days of the sale of any such lot, the original buyer gives written notice to Bonhams alleging that the lot is a counterfeit and within ten (10) days after giving such notice returns the lot to us in the same condition as at the time of sale and demonstrates to our satisfaction that the lot is a counterfeit), as current scholarship in these respective fields does not permit unqualified statements as to Authorship or date of execution; (c) titles, descriptions, or other identification of offered lots, which information normally appears in lower case type below the UPPERCASE TYPE heading identifying the Authorship; (d) Authorship of any lot where it was specifically mentioned that there exists a conflict of specialist or scholarly opinion regarding the Authorship of the lot at the time of sale; (e) Authorship of any lot which as of the date of sale was in accordance with the then generally-accepted opinion of scholars and specialists regarding the same; or (f) the identification of periods or dates of creation in catalog descriptions which may be proven inaccurate by means of scientific processes that are not generally accepted for use until after publication of the catalog in which the property is offered or that were unreasonably expensive or impractical to use at the time of such publication. For purposes of subsections (a) and (b) above, "counterfeit" is defined as a work created with intent to deceive.

LIMITATION OF LIABILITY

EXCEPT AS EXPRESSLY PROVIDED ABOVE, ALL PROPERTY IS SOLD "AS IS." NEITHER BONHAMS NOR THE SELLER MAKES ANY REPRESENTATION OR WARRANTY, EXPRESS OR IMPLIED, AS TO THE MERCHANTABILITY, FITNESS OR CONDITION OF THE PROPERTY OR AS TO THE CORRECTNESS OF DESCRIPTION, GENUINENESS, ATTRIBUTION, PROVENANCE OR PERIOD OF THE PROPERTY OR AS TO WHETHER THE BUYER ACQUIRES ANY COPYRIGHTS OR OTHER INTELLECTUAL PROPERTY RIGHTS IN LOTS SOLD OR AS TO WHETHER A WORK OF ART IS SUBJECT TO THE ARTIST'S MORAL RIGHTS OR OTHER RESIDUAL RIGHTS OF THE ARTIST. THE BUYER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES. IN NO EVENT SHALL THE AGGREGATE LIABILITY OF BONHAMS AND ITS SELLER TO A BUYER EXCEED THE PURCHASE PRICE ACTUALLY PAID FOR A DISPUTED ITEM OF PROPERTY.

MEDIATION AND ARBITRATION PROCEDURES

(a) Within 30 days of written notice that there is a dispute, the parties or their authorized and empowered representatives shall meet by telephone and/or in person to mediate their differences. If the parties agree, a mutually acceptable mediator shall be selected and the parties will equally share the fees and expenses of mediation. The mediator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling mediations. Any communications made during the mediation process shall not be admissible in any subsequent mediation, arbitration or judicial proceeding. All proceedings and any resolutions thereof shall be confidential, and the terms governing arbitration set forth in paragraph (c) below shall govern.

(b) If mediation does not resolve all disputes between the parties, or in any event no longer than 60 days after receipt of the written notice of dispute referred to above, the parties shall submit the dispute for binding arbitration before a single neutral arbitrator. Such arbitrator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling arbitrations. Such arbitrator shall make all appropriate disclosures required by law. The arbitrator shall be drawn from a panel of a national or international arbitration service agreed to by the parties, and shall be selected as follows: (i) If the arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the arbitration service does not have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on an arbitration service, the arbitration shall be conducted by Judicial Arbitration and Mediation Services, Inc. ("JAMS") or another national or international alternative dispute resolution ("ADR") provider of Bonhams' choice, and the arbitrator shall be selected in accordance with JAMS' Streamlined Arbitration Rules and Procedures or the rules of the other ADR provider selected by Bonhams. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

(c) Unless otherwise agreed to by the parties or provided by the published rules of the arbitration service:
   (i) The arbitration shall occur within 60 days following the selection of the arbitrator;
   (ii) The arbitration shall be conducted in New York, New York; and
   (iii) Discovery and the procedure for the arbitration shall be as follows:
   A. All arbitration proceedings shall be confidential;
   B. The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences;
   C. Discovery, if any, shall be limited as follows: (I) Requests for no more than 10 categories of documents, to be provided to the requesting party within 14 days of written request therefor; (II) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed within one (1) day; (III) Compliance with the above shall be enforced by the arbitrator in accordance with New York law;
   D. Each party shall have no longer than eight (8) hours to present its position. The entire hearing before the arbitrator shall not take longer than three (3) consecutive days;
   E. The award shall be made in writing no more than 30 days following the end of the proceeding.
   Judgment upon the award rendered by the arbitrator may be entered by any court having jurisdiction thereof.
   To the fullest extent permitted by law, and except as required by applicable arbitration rules, each party shall bear its own attorneys' fees and costs in connection with the proceedings and shall share equally the fees and expenses of the arbitration.

LOT SYMBOLS KEY

The lot symbols used in the catalog have the following meanings:

¤ **No Reserve**
Unless indicated by the ¤ symbol next to the lot number (or bearing an explicit statement such as "No Reserve" or "Without Reserve"), which denotes no reserve, all lots in the catalog are subject to a reserve. The reserve is the minimum hammer price that the seller is willing to accept for a lot. This amount is confidential and does not exceed the low estimate value.

▲ **Bonhams' Ownership Interest in Property Offered at Auction**
The ▲ symbol indicates that Bonhams or one of its affiliated companies within the Bonhams Group

owns the lot in whole or in part or has an economic interest equivalent to an ownership interest in the lot.

⌈ **Bidding by Interested Parties**
We will mark the lost with the ⌈ symbol when a party with a direct or indirect interest in the lot who may have knowledge of the lot's reserve or other material information may be bidding on the lot. Such interested parties may be beneficiaries of an estate that consigned the lot or a joint owner of a lot. Any interested party who is recognized as the successful bidder on a lot must pay the purchase price in full and is subject to these Conditions of Sale.

○ **Guaranteed Property/Third Party Irrevocable Bid**
The ○ symbol indicates that the seller of the lot has been guaranteed a minimum price for its property by Bonhams or by a third party, or jointly by Bonhams and a third party (called third party guarantor). Such guaranteed minimum price may apply only to the lot or on an aggregate basis to all or a portion of the seller's consigned property, which may be offered in one or more auctions. Bonhams and/or any third parties providing a guarantee may benefit financially if the guaranteed property is sold successfully and may incur a financial loss if its sale is not successful. The third party guarantor typically provides an irrevocable written bid on the guaranteed lot prior to the auction at a level that ensures the lot will sell. If there are competing bids at the auction, the third party guarantor may also bid a higher amount than the irrevocable bid submitted. In exchange for sharing or assuming in full this risk, Bonhams may compensate the third party guarantor by paying it a fixed and/or contingent financing fee based on the hammer price achieved. Where the third party guarantor is the successful bidder on the lot, the financing fee for providing the bid may be netted against the full purchase price owing, and in such case Bonhams will report the purchase price net of such financing fee. Third party guarantors are required by Bonhams to disclose their financial interest to anyone whom they are advising in connection with the guaranteed lot.

Ω Import Duty
The Ω symbol indicates that the lot is subject to US Customs duty or tariff and/or related import fees payable by the buyer as part of the purchase price. Please refer to the Specialist Department managing the auction for details.

Y Restricted Materials
A lot with the Y symbol has been identified at the time of cataloguing as made of or containing certain restricted plant or animal material such as tortoiseshell, coral, whalebone, Brazilian rosewood or certain types of reptilian or other exotic skins, fur or feathers woods that may be subject to import or export restrictions or may otherwise require the granting of one or more export or import licenses or certificates, or that may be subject to similar restrictions regulating intrastate or interstate transport or trade within the United States at the state or federal level, or may be banned from export or import altogether by some countries. Please refer to paragraph 10 in the Conditions of Sale or to the Specialist Department managing the auction for details.

◍ **Lot Shown with a Display-Only Part**
A lot with the ◍ symbol may be pictured or displayed with a component, such as a stand, a watchband, or snuff bottle stopper, that is shown for display purposes only and is not part of the lot being offered for sale. In certain instance, the display-only component may be made of or incorporate restricted materials and may be available for personal pick-up, free of charge (separate from the purchased lot) from the saleroom location where the lot was sold. Please refer to paragraph 10 in the Conditions of Sale or to the Specialist Department managing the auction for details.

W Oversized Lot
The W symbol indicates that the lot is oversized or otherwise such that it must be collected from our designated warehouse.
Please refer to the Offsite Sold Property Storage section of the Buyer's Guide for details.

P Premium ("Purple Paddle") Lot Subject to Restricted Bidding
Lots bearing the "P" symbol will not be available for online bidding, and bidders wishing to register to bid on such lots must do so in advance and may be required to provide a bank letter of reference or other credentials in advance of being permitted to bid on the lot. If you will not be attending the auction in person, contact the Specialist Department managing the auction or Bonhams' Client Service Office at least one business day in advance of the auction date to arrange a telephone bid or an absentee bid.

Lot symbols appear adjacent to the subject lot number in the catalog and are provided as a convenience to bidders; we do not accept any liability for errors or omissions in marking lots.

SNUFF BOTTLE STOPPER DISCLAIMER

Please note that snuff bottle stoppers are not included in any snuff bottle lots or in the purchase price of such a lot hereunder, regardless of whether the snuff bottle lot is illustrated with one or more stoppers. While Bonhams makes reasonable efforts to ensure that a stopper illustrated or exhibited with a snuff bottle lot accompanies the lot upon collection or release, it accepts no liability for not doing so or for damage or for loss to stoppers during storage or shipment. In addition, if a snuff bottle lot is exhibited or purchased by a buyer outside of the United States, Bonhams may remove any stopper accompanying a lot that contains restricted materials.

Buyer's Guide

BUYING AND BIDDING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at www.bonhams.com or contact our Client Services Department at Tel: 1-800-959- 4383 (toll free, within the US) or Tel: 1-908-707-0077 (outside the US).

Catalogs

Before each auction we publish illustrated catalogs. Our catalogs provide descriptions and estimated values for each "lot." A lot may refer to a single item or to a group of items auctioned together. The catalogs also include the dates and the times for the previews and auctions. We offer our catalogs by subscription or by single copy. For information on subscribing to our catalogs, you may refer to the subscription form in this catalog, call our Client Services Department, or visit our website at www.bonhams.com/us.

Previews

Auction previews are your chance to inspect each lot prior to the auction. We encourage you to look closely and examine each object on which you may want to bid so that you will know as much as possible about it. Except as expressly set forth in the Conditions of Sale, items are sold "as is" and with all faults; illustrations in our catalogs, website and other materials are provided for identification only. At the previews, our staff is always available to answer your questions and guide you through the auction process. Condition reports may be available upon request and are strongly recommended for all intending bidders who cannot view the property in person.

Estimates

Bonhams' catalogs include low and high value estimates for each lot, exclusive of the buyer's premium and tax. The estimates are provided as an approximate guide to current market value based primarily on previous auction results for comparable pieces, and should not be interpreted as a representation or prediction of actual selling prices. They are determined well in advance of a sale and are subject to revision. Please contact us should you have any questions about value estimates

Reserve

Unless indicated by the ¤ symbol next to the lot number, which denotes no reserve, all lots in the catalog are subject to a reserve. The reserve is the minimum auction price that the seller is willing to accept for a lot. This amount is confidential and does not exceed the low estimate value.

Auction House's Interest in Property Offered at Auction

On occasion, Bonhams may offer property in which it has an ownership interest in whole or in part or otherwise has an economic interest. Such property, if any, is identified in the catalog with a ▲ symbol next to the lot number(s). Bonhams may also offer property for a seller that has been guaranteed a minimum price for its property by Bonhams or jointly by Bonhams and a third party. Bonhams and any third parties providing a guarantee may benefit financially if the guaranteed property is sold successfully and may incur a financial loss if its sale is not successful. Such property, if any, is identified in the catalog with a ○ symbol next to the lot number(s).

Bidding at Auction

You must be 18 years old or over to bid. At Bonhams, you can bid in many ways: in person, via absentee bid, over the phone, or via Bonhams' live online bidding facility. Absentee bids can be submitted in person, online, or via email. Irrespective of previous bidding activity a valid Bonhams' client account is required to participate in bidding activity. You will be required to provide government issued proof of identity, proof of residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact. We may also request a financial reference and/or deposit from you before allowing you to bid. By bidding at auction, whether in person or by agent, by absentee bid, telephone, online or other means, the buyer or bidder agrees to be bound by the Conditions of Sale. Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, from online bidders, and from absentee bidders who have left written bids in advance of the sale. The auctioneer (or, for online-only sales, Bonhams' online bidding system) may also execute bids on behalf of the seller up to the amount of the reserve, but never above it. We assume no responsibility for failure to execute bids for any reason whatsoever.

In Person

If you are planning to bid at auction for the first time, you will need to register at the reception desk in order to receive a numbered bid card. To place a bid, hold up your card so that the auctioneer can clearly see it. Decide on the maximum auction price that you wish to pay, exclusive of buyer's premium and tax, and continue bidding until your bid prevails or you reach your limit. If you are the successful bidder on a lot, the auctioneer will acknowledge your paddle number and bid amount.

Absentee Bids

As a service to those wishing to place bids, we may at our discretion accept bids without charge in advance of auction online or in writing on bidding forms available from us. "Buy" bids will not be accepted; all bids must state the highest hammer price the bidder is willing to pay. Our auction staff will try to bid just as you would, with the goal of obtaining the item at the lowest hammer price possible. In the event identical bids are submitted, the earliest bid submitted will take precedence. Absentee bids shall be executed in competition with other absentee bids, any applicable reserve, and bids from other auction participants. A friend or agent may place bids on your behalf, provided that we have received your written authorization prior to the sale. Absentee bid forms are available in our catalogs, online at www.bonhams.com/ us, at offsite auction locations and at our Los Angeles, San Francisco and New York galleries.

By Telephone

We can arrange for you to bid by telephone. To arrange for a telephone bid, please contact our Client Services Department a minimum of 24 hours prior to the sale

Online

We offer live online bidding for most auctions and accept absentee bids online for all our auctions. Please visit www. bonhams.com/us for details.

In order to bid online in a sale, you must be 18 years old or over and you must register to bid via MyBonhams.com. Once you have registered, you should keep your account details strictly confidential and not permit any third party to access your account on your behalf or otherwise. You will be liable for any and all bids made via your account. Please note payment must be made from a bank account in the name of the registered bidder.

Online Bidding Registration for Individuals: Enter your full name, email, residential address, date of birth and nationality and provide a valid credit card in your name which will be verified via Stripe before you are able to bid. If your credit card fails verification, you will not be permitted to bid and you should contact the Client Services Department for assistance. We may in addition request a financial reference and/or deposit from you prior to letting you bid. If you are bidding as agent on behalf of another party, you agree: (i) to disclose this fact to the Client Services Department; (ii) to provide such information as we require to enable us to complete bidder identification and registration procedures (including completing any anti-money laundering and/or anti-terrorism financing checks) on that third party; and (iii) that where your bid is successful, you are jointly and severally liable with that other party for the full amounts owing for the successful bid (whether or not you have disclosed that fact or the identity of the principal). Where you are the successful bidder for any lot with a hammer price equal to or in excess of US $10,000, and if you have not provided such documents previously, you will be required to upload or provide to the Client Services Department your government issued photo ID and (if not on the ID) proof of your address before the purchased lot can be released to you. Notwithstanding the foregoing, we reserve the right to request ID documentation from any bidder or buyer and to refuse to release any purchased lot until such documentation is provided.

Online Bidding Registration for Companies or Other Legal Entities: You must select the option to set up a business account and then provide your full name, email, residential address, date of birth and the full name of the entity. You must provide a credit card for verification either in your name or the name of the entity but payment must be made from an account in the entity's name. If your credit card fails verification, you will not be permitted to bid and should contact the Client Services Department for assistance. We may, in addition, require a bank reference or deposit prior to letting you bid. For all successful bids, we require the entity's certificate of formation/incorporation or equivalent documentation confirming the entity's name and registered address, documentary proof of each beneficial owner owning 25% or more of the entity, and proof of your authority to transact before the lot can be released to you.

We reserve the right to request any further information from any bidder that we may require in order to carry out any identification, anti-money laundering or anti-terrorism financing checks conducted by us. We may at our discretion postpone or cancel your registration, not permit you to bid and/or postpone or cancel completion of any purchase you may make.

Bid Increments

For live auctions, Bonhams generally uses the following increment multiples as bidding progresses:

$50-200.....by $10s

$200-500.....by $20/50/80s

$500-1,000.....by $50s

$1,000-2,000.....by $100s

$2,000-5,000.....by $200/500/800s

$5,000-10,000.....by $500s

$10,000-20,000.....by $1,000s

$20,000-50,000.....by $2,000/5,000/8,000s

$50,000-100,000.....by $5,000s

$100,000-200,000.....by $10,000s

above $200,000.....at auctioneer's discretion

For online-only auctions, Bonhams generally uses the following increment multiples as bidding progresses:

$50-200.....by $10s

$200-500.....by $20/40/60/80s

$500-1,000.....by $50s

$1,000-2,000.....by $100s

$2,000-5,000.....by $200/400/600/800s

$5,000-10,000.....by $500s

$10,000-20,000.....by $1,000s

$20,000-50,000.....by $2,000/4,000/6,000/8,000s

$50,000-100,000.....by $5,000s

$100,000-200,000.....by $10,000s

above $200,000.....at auctioneer's discretion

The auctioneer (or, for online-only sales, Bonhams' online bidding system) shall have full discretion, as outlined in the Conditions of Sale to split or reject any bid at any time.

Currency Converter
Solely for the convenience of bidders, a currency converter may be provided at Bonhams' auctions. The rates quoted for conversion of other currencies to U.S. Dollars are indications only and should not be relied upon by a bidder, and neither Bonhams nor its agents shall be responsible for any errors or omissions in the operation or accuracy of the currency converter.

Buyer's Premium
A buyer's premium is added to the winning hammer price of each individual lot purchased, at the rates set forth in the Conditions of Sale. The winning hammer price plus the premium constitute the purchase price for the lot. Applicable sales taxes are computed based on this figure, and the total becomes your final purchase price.

Unless specifically illustrated and noted, fine art frames are not included in the estimate or purchase price. Bonhams accepts no liability for damage or loss to frames during storage or shipment. All sales are final and subject to the Conditions of Sale found in our catalogs, on our website, and available at the reception desk.

Payment
Payment may be made to Bonhams by cash, checks drawn on a U.S. bank, money order, wire transfer, or by Visa, MasterCard, American Express or Discover credit or charge card or debit card. All items must be paid for within five (5) business days of the sale. Please note that payment by personal or business check may result in property not being released until purchase funds clear our bank.

Sales Tax
Buyers must pay applicable sales tax. Other state or local taxes (or compensation use taxes) may apply. Sales tax will be automatically added to the invoice if Bonhams is required to collect and remit sales tax in the subject jurisdiction based on our local nexus and applicable law, unless a valid resale number has been furnished. If you wish to use your resale license please contact the Client Services Department for our form.

Regulated Species Materials
The export of a lot from the United States or import into certain countries may be subject to export or import regulations, licensure and/or other restrictions; in particular, lots containing plant or animal materials such as tortoiseshell, coral, whalebone, Brazilian rosewood or certain types of reptilian or other exotic skins, fur or feathers, irrespective of age or value, may require the granting of one or more export or import licenses or certificates, or may be banned from import altogether by some countries. Moreover, the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country. Lots that contain such regulated species materials may also not be eligible for exportation or for re-importation into the United States. In addition, resales of lots containing certain regulated species materials may be subject to restrictions in some jurisdictions.

Lots noted in the catalog with a "Y" next to the lot number contain one or more such regulated plant or animal materials, however lots containing regulated material may lack the Y notation. It is the buyer's responsibility to investigate any such restrictions and to obtain any relevant export or import licenses. Please note that this process is governed by local authorities and may take considerable time. Regardless of any delay in the obtaining of an export/import license or certificate or denial thereof, purchased lots shall be paid for in accordance with the Conditions of Sale, and any such delay or denial shall not serve as the basis for cancellation of any sale. Prospective buyers are advised to obtain information from the relevant regulatory authorities regarding export and import restrictions, requirements, and costs prior to bidding.

Prospective buyers should also check with their local (e.g. state) regulatory authorities regarding any local restrictions and/or permit requirements that may apply with respect to purchases of regulated species materials. Certain third-party agents may be available to assist the buyer in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that any necessary licenses or certificates can be obtained. Please contact the relevant Specialist Department for a suggested list of shipping agents prior to placing a bid if you are uncertain as to whether a lot is subject to export/import license or certificate requirements or related restrictions.

COLLECTION OF PURCHASES
Scheduling an appointment and payment in full prior to arrival will facilitate the quick release of your property.

For your convenience, pre-allocated 30-minute collection time slots are available by appointment Monday through Friday between 9am – 4:30pm local time.

If you are sending a third party to collect, please provide details to our Client Services Department prior to your scheduled pickup or we will be unable to release your property.

To schedule collection of purchases:

- **For property from NEW YORK Sales and LOS ANGELES auctions:** please contact our Client Services Department at Tel: 1-800-959-4383 (toll free, within the US) or Tel: 1-908-707- 0077 (outside the US), or via email at invoices.us@bonhams.com.

- **For property form BOSTON Sales and MARLBOROUGH auctions:** please use the online scheduler, available at https://skinner.appointlet.com/, or contact our Client Services Department at Tel: 1-508-970-3000 or via email at bids@bonhamsskinner.com.

For an additional fee, Bonhams may provide packing and shipping services for certain items. If you wish to receive a Bonhams' shipping quote, please indicate this at the time of registration. Carriers are not permitted to deliver to P.O. boxes.

International buyers are responsible for all import/export customs duties and taxes. An invoice stating the actual purchase price will accompany all international purchases.

Handling and Storage Charges
Storage charges of US $5 per lot, per day will begin accruing for any lots not collected within 14 calendar days of the auction.

Bonhams reserves the right to remove uncollected sold lots to the warehouse of Door To Door at the buyer's risk and expense. Handling and storage and Full Value Protection fees will apply, as further set forth in the Offsite Sold Property Storage section (below).

Shipping & Removal
Buyers are to review the Offsite Sold Property Storage section (below) for information regarding lots that will be removed to the offsite warehouse of Door To Door shortly after the sale. These designated lots must be collected by the buyer from Bonhams (at the designated premises where the sale occurred) prior to the day and time designated in the Offsite Sold Property Storage section, or from Door To Door thereafter. If buyers of these designated lots also buy other lots, these lots may also be removed to the warehouse of Door To Door, so all lots remain together and customers can collect or ship from one location. All other items will remain at Bonhams for a period of 14 days, after which time they may be transferred to offsite storage at the buyer's risk and expense.

Offsite Sold Property Storage
All lots marked with a "W" in the catalogue are oversized and subject to additional storage and shipping as set forth below. Lots not so listed will remain at Bonhams; provided, however, THAT IF BUYERS OF W LISTED LOTS ALSO BUY OTHER NON-LISTED ITEMS, THESE OTHER LOTS WILL ALSO BE REMOVED TO THE WAREHOUSE OF DOOR TO DOOR, so that all lots remain together and buyers can collect their entire purchases from one location. For any questions please refer to the Bonhams Client Services Department.

The transfer of lots to the warehouse of Door To Door is at the buyer's risk and expense. For sold lots removed to Door To Door, there will be transfer and Full Value Protection charges due immediately upon transfer and daily storage charges will begin to accrue five (5) business days after the transfer.

The per-lot charges of Door To Door Services are as follows (plus any applicable sales tax):

FURNITURE/LARGE OBJECTS
Transfer ……..$75
Daily storage …..$10
Full Value Protection (on Hammer + Premium + tax): 0.3%

SMALL OBJECTS
Transfer……..$37.50
Daily storage……$5
Full Value Protection (on Hammer + Premium + tax): 0.3%

Please note, Door To Door does not accept liability for damage or loss due to negligence or otherwise, exceeding the stated value of such goods, or at its option the cost of repairing or replacing the damaged or missing goods.

A. NEW YORK Sales (and New York Online Sales).
Unless you are otherwise notified:

- W lots (and additional purchases) from sales occurring on *Tuesdays* and *Wednesdays* will be transferred to offsite storage at Door To Door on the proximate *Thursdays*. You may collect W lots from Bonhams by 5pm Eastern Time on Wednesdays. Purchases will be available for collection on *Fridays* of the same week from Door To Door.

- W lots (and additional purchases) from sales occurring on *Thursdays, Fridays* and *Mondays* will be transferred to offsite storage at Door To Door on the proximate *Tuesdays*. You may collect

W lots from Bonhams by 5pm Eastern Time on Mondays. Purchases will be available for collection on *Wednesdays* from Door To Door.

Collections appointments must be booked 24 hours in advance with Door To Door (subject to full payment of all outstanding amounts due to Bonhams and Door To Door).

Address:
Door To Door Services
50 Tannery Rd.
Somerville, NJ 08876

B. LOS ANGELES Sales (and Los Angeles Online Sales)

- You will be notified in advance of the sale of the date and time of the removal of W lots (and additional purchases) to the Door To Door warehouse. Please be advised that removal may occur the day following the day of the sale.

  Collections appointments must be booked 24 hours in advance with Door To Door (subject to full payment of all outstanding amounts due to Bonhams and Door To Door).

  Address:
  Door to Door Services
  6280 Peachtree St.
  Commerce, CA, 90040

For more information regarding storage, shipping, or collection from Door To Door please contact Door To Door directly at auctions@dtdusa.com.

Payment
Payments for purchased lots must be made directly to Bonhams. Door To Door will not release property unless the buyer has paid Bonhams in full. All charges for handling and storage due to Door To Door must be paid by the time of collection from their warehouse. Payment may be made by cash, check, or credit card. Please contact Door to Door in advance to ascertain the amount due.

Lots will only be released from the Door To Door warehouse upon production of a "Release Order" obtained from the Cashier's Office at Bonhams.

The removal/storage and/or shipment by Door To Door of any lots will be subject to their standard Conditions of Business, which can be found at https://www.dtdusa.com/terms-and- conditions and are available upon request from the Bonhams Client Services Department or from Door To Door directly.

COLLECTION OF PURCHASES FROM WINES AND SPIRITS AUCTIONS
All alcoholic beverage property, however collected, shipped or received, requires the recipient to be in possession of photo identification confirming that he or she is at least 21 years of age.

Subject to the terms set forth in this section and in the Conditions of Sale, we will make your purchase(s) available for collection in a manner that is commercially reasonable and facilitates the safe handling of the property. The inherent nature of fine wine and spirits requires that due care be taken in storage and handling. We request your partnership in making sure no harm arises during storage or collection. Bottles that are old or unusually shaped need to be collected in person. We shall have professional discretion when the circumstance arises.

Collection
Full payment must be received and processed by Bonhams following the close of the auction, prior to release of any purchases.

All purchases must be paid for and removed from Gordon's premises within 30 days of the auction at which they were purchased. Any property not collected within 14 days of the auction in which it was purchased will be subject to storage charges at the then applicable rates charged by Gordan's starting on day 15 following the auction. The buyer agrees to pay such storage charges which may be calculated and invoiced per lot on a daily or monthly basis. Any applicable payments to Gordon's or other designated third party shipper must be paid for in full prior to the release of property.

All purchases must be collected from climate-controlled, off-site storage at the location designated below (unless otherwise noticed to you in writing after the auction). Collection is available only by prior appointment at:

Gordon's Fine Wines
Baker's Best
150 Gould Street
Needham, MA 02494

Please schedule your collection with Gordon's Fine Wines ("Gordon's") directly using the automated scheduler (included with your payment confirmation email which you will receive from Bonhams) at least three (3) business days in advance of your desired collection appointment day. For questions please contact wine@bonhams.com or staff@gordons.com. Contact staff@gordons.com for additional storage or delivery services.

Full payment of all applicable charges must be received prior to release of any purchases. Purchased property will only be released to those over 21 years of age. Valid government issued proof of age will be required. For any third-party collections (i.e. collection by the buyer's authorized agent), an Authorized Release Form must be signed by the buyer of record and submitted to Gordon's prior to collection.

Local Delivery
As an ancillary, third-party service, subject to availability, buyers may independently engage Gordon's directly for the packing and delivery of purchases inside Route 495 for a fee. Deliveries are generally available Monday through Friday during normal business hours. All costs associated with delivery must be paid to Gordon's directly. Buyers must arrange for such services directly with Gordan's (or any other the third party service provider of buyer's choice). Such services shall be independent of Bonhams, and shall be solely at the buyer's risk and expense. Bonhams will not be liable for any acts or omissions of any packers or carriers, whether or not recommended by us. Such packers or carriers may carry their own insurance and any claim for lost or damaged property should be addressed directly to them. Purchases will only be delivered to, and must be signed for by an individual who is no less than 21 years of age, and presents satisfactory age identification.

Shipping
Buyers are required to comply with their respective states' or jurisdictions' regulations regarding the importation, exportation and shipment of alcoholic beverages. Buyers are solely responsible for the importation, exportation and shipment of alcoholic beverage products purchased. Many jurisdictions prohibit or limit the importation of alcoholic beverages, and some jurisdictions require the buyer, seller and/or shipper to obtain certain permits or licenses prior thereto. It is the buyer's sole responsibility to determine whether any such restrictions, limitations or prohibitions are applicable prior to bidding and to obtain any required permits or licenses.

It is the buyer's sole responsibility to collect purchased property or to make independent arrangements for collection and delivery service, and to ensure that such service provider is duly licensed or permitted to transport wine and/or spirits, as the case may be, to the relevant destination. Such third party services shall be independent of Bonhams, and shall be solely at the buyer's risk and expense. Bonhams and the sellers will not be liable for any acts or omissions of any packers or carriers, whether or not recommended by us. Such packers or carriers may carry their own insurance and any claim for lost or damaged property should be addressed directly to them.

Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)
Please circle your bidding method above.

Bonhams

Paddle number (for office use only)

General Notice: This sale will be conducted in accordance with Bonhams Conditions of Sale, and your bidding and buying at the sale will be governed by such terms and conditions. Please read the Conditions of Sale in conjunction with the Buyer's Guide relating to this sale and other published notices and terms relating to bidding.
Payment by personal or business check may result in your property not being released until purchase funds clear our bank. Checks must be drawn on a U.S. bank.

Notice to Absentee Bidders: In the table below, please provide details of the lots on which you wish to place bids at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Buyer's Guide in the catalog for further information relating to instructions to Bonhams to execute absentee bids on your behalf. Bonhams will endeavor to execute bids on your behalf but will not be liable for any errors or non-executed bids.

Notice to First Time Bidders: New clients are requested to provide photographic proof of ID - passport, driving license, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorizing the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bankers reference.

Notice to online bidders; If you have forgotten your username and password for www.bonhams.com, please contact Client Services.

If successful
I will collect the purchases myself ☐
Please contact me with a shipping quote (if applicable) ☐
I will arrange a third party to collect my purchase(s) ☐

Please email the completed Registration Form and requested information to:
Bonhams Client Services Department
580 Madison Avenue
New York, New York 10022
Tel +1 (212) 644 9001
bids.us@bonhams.com

Sale title: Chinese Ceramics and Works of Art	Sale date: March 17, 2025
Sale no. 30800	Sale venue: New York

General Bid Increments:

$10 - 200 .....by 10s	$10,000 - 20,000 .....by 1,000s
$200 - 500 .....by 20 / 50 / 80s	$20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s
$500 - 1,000 .....by 50s	$50,000 - 100,000 .....by 5,000s
$1,000 - 2,000 .....by 100s	$100,000 - 200,000 .....by 10,000s
$2,000 - 5,000 .....by 200 / 500 / 800s	above $200,000 .....at the auctioneer's discretion
$5,000 - 10,000 .....by 500s	The auctioneer has discretion to split any bid at any time.

Customer Number	Title
First Name	Last Name
Company name (to be invoiced if applicable)	
Address	
City	County / State
Post / Zip code	Country
Telephone mobile	Telephone daytime
Telephone evening	

Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.

E-mail (in capitals) _____

By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.

I am registering to bid as a private client ☐ | I am registering to bid as a trade client ☐

Resale: please enter your resale license number here
_____ We may contact you for additional information.

SHIPPING

Shipping Address (if different than above):

Address: _____ Country: _____

City: _____ Post/ZIP code: _____

Please note that all telephone calls are recorded.

Type of bid (A-Absentee, T-Telephone)	Lot no.	Brief description (In the event of any discrepancy, lot number and not lot description will govern.) If you are bidding online there is no need to complete this section.	MAX bid in US$ (excluding premium and applicable tax) Emergency bid for telephone bidders only*

You instruct us to execute each absentee bid up to the corresponding bid amount indicated above.

* Emergency Bid: A maximum bid (exclusive of Buyer's Premium and tax) to be executed by Bonhams only if we are unable to contact you by telephone or should the connection be lost during bidding.

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND SHALL BE LEGALLY BOUND BY THEM, AND YOU AGREE TO PAY THE BUYER'S PREMIUM, ANY APPLICABLE TAXES, AND ANY OTHER CHARGES MENTIONED IN THE BUYER'S GUIDE OR CONDITIONS OF SALE. THIS AFFECTS YOUR LEGAL RIGHTS.

Your signature:	Date:

Bonhams
580 Madison Avenue
New York, NY 10022

+1 212 644 9001
bonhams.com

AUCTIONEERS SINCE 1793